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Twenty-nine articles in this publication describe the efforts of Kentucky educators to keep pace with accelerating educational change and recognize the outstanding work of local school systems and individual teachers. New directions in English programs are discussed first: the flexibility provided by English electives and individualized instruction programs, the new emphasis on linguistically-oriented programs in secondary education, special programs for able students, more realistic programs for slow learners in English and the social sciences, and the improvement of reading proficiency. The articles of the second part of the publication present new dimensions to broaden and deepen language arts instruction: newspapers in the classroom; creativity through the use of prints, special projects, and poetry; and new teaching techniques and learning activities, such as dramatics and experimental writing. [Not available in hard copy due to marginal legibility of original document]. (LH)

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COMMONWEALTH OF KENTUCKY
DEPARTMENT OF EDUCATION
FRANKFORT, KY. 40601

WENDELL P. BUTLER
SUPERINTENDENT OF PUBLIC INSTRUCTION

Dear Educator:

This publication is the second in a series devoted to changes in major curricular areas. The purpose of the series is two-fold: to provide a medium for the exchange of ideas; and to provide a means of recognizing outstanding work of local school systems and individual teachers in Kentucky. The superintendents and instructional supervisors in each district in the State of Kentucky have been asked to recommend, as contributors to the series, administrative and teaching personnel who are involved in programs of an experimental or innovative nature. These persons were then asked by the Office of Curriculum Development to submit articles describing their programs.

The response from the districts to *New Directions: New Dimensions, English Language Arts in Kentucky*, has been gratifying. We are deeply grateful for the cooperation of the contributors. It is our sincere hope that you will find this publication useful in planning your own programs.

Very truly yours,

Wendell P. Butler

Wendell P. Butler
Superintendent of Public Instruction

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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New Directions: New Dimensions
English Language Arts
In Kentucky

Office of Curriculum Development
Bureau of Instruction
Kentucky Department of Education
1968

INTRODUCTION

As we move around to the various Kentucky school districts, we are increasingly aware of the commitment of so many of our people to excellence in education. The incorporation of new knowledge into the programs of the various disciplines, the implementation of new methods in accord with recent theories of learning and instruction, and the use of a broad spectrum of materials and media—all of these give evidence that Kentucky educators are making every effort to keep pace with accelerating educational change. The articles in this publication describe such efforts and should serve to challenge all of us to examine our own programs thoughtfully and objectively, that children in Kentucky may have the best possible opportunities for learning.

Each teacher of English or language arts recommended by a superintendent or supervisor was asked to submit an article describing his or her program. No limitations were placed upon the writers as to the mention of specific teaching materials. However, references in this publication to materials or special programs should not be construed as value judgments or recommendations regarding materials or programs on the part of State Department of Education personnel.

Don C. Bale, Assistant
Superintendent for Instruction
Kentucky Department of Education

ACKNOWLEDGMENTS

This publication would not have been possible without the interest and cooperation of many people. We are deeply grateful to the curriculum directors, teachers, supervisors, principals, and superintendents from local districts who have contributed recommendations or actual articles for this volume. The support of high-level administrative personnel of the Department of Education has provided encouragement for the initiation and continuance of the series. Staff members of the Division of Information and Publication, Kentucky Department of Education, have given invaluable assistance. We are particularly indebted to Mrs. Mary Marshall, Director of that Division; Mrs. Natalie Oliver, Staff Artist, who created and executed the graphic design; and to Miss Wende Ritchey, who aided with the reproduction of charts for specific articles.

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Office of Curriculum Development

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THE NEW ENGLISH CURRICULUM: THREAT OR PROMISE?

Wherever one goes among Kentucky school people this year, the topic of "The New Grammar" is sure to be brought up, sometimes with great fear and trembling, sometimes with skepticism, and sometimes with a sense of excitement.

While the concern is understandable, and the skepticism a natural reaction to newness, the trepidation may be out of proportion to the threat which the new grammars pose. All that English teachers and educational planners are really being asked to do is to bring up-to-date an out-of-date discipline, one that was not scientifically formulated in its 18th Century beginnings but which has since been treated as if it had been of divine origin. Like the body of rules, definitions, and exceptions which we imprecisely term and teach as English grammar, our attitudes, too, have changed little since 18th Century grammarians decided that (1) the English language must have an inherent logic, (2) it should be possible to represent that logic in a formal structure, and (3) since such a structure was lacking, the Latin grammar could be adapted to the English model.

Attitudes of the 18th Century still prevalent today were given voice and echoed in the hullabaloo over *Webster's Third*. The attempts of the editors of the new dictionary to record the speech of literate users of English desecrated and violated the holy sanctum of linguistic purity, the disclaimers said. To hold speakers and writers to a standard if synthetic model of language became the objective of literary purists and, paradoxically, the war cry of the mass media, which have done so much to influence the changes which Webster's editors had recorded.

The new grammars—like *Webster's Third*—are descriptive rather than prescriptive. They postulate a structure of English based upon the uniqueness of that language rather than upon the Latin mold. This is the primary common factor which identifies the various new approaches as linguistic.

In any discussion of the new approaches, someone is certain to point out that the linguists do not even agree among themselves. That they do not is occasion for rejoicing among us. If it were the nature of scientists to agree, we might still be convinced that the world is flat, that the atom could not be split, and that we are bound inescapably within our own gravitational field. The disagreement discernible among linguists, however, is not in their underlying assumptions but in the methods by which they build upon these assumptions. Consequently, a seeming host of grammars are bidding for acceptance —grammars with such high-sounding names as tagmemic, stratificational, sectoral, structural, and transformational-generative. The two systems which seem to be making the greatest inroads in the public schools are the structural grammar of Francis, Fries, Bloomfield, Trager-Smith et al., and the transformational grammar first formalized by Noam Chomsky and perpetuated through men like Paul Roberts, Owen Thomas, and Harold Allen. While a capsule analysis of either must do only disservice to the grammar, it is possible to discuss each briefly in terms of its methodology and its substance.

Structural grammarians identify five grammatical devices which are used by speakers of English to express meaning. Fries enumerates these as word order or syntax, functional words, inflections, derivational contrasts, and intonation. The layers of structure of the language the structuralist distinguishes as phonology, morphology, and syntax. He begins his linguistic investigation with the examination of the phonemes, the minimum units of sound in speech, and works with gradually larger combinations until he eventually arrives at a consideration of syntax, the predictable arrangement of words in sentences.

The transformationalist, on the other hand, begins with the sentence, identifying the basic patterns or kernel sentences in English speech and investigating the arbitrary but agreed upon devices and rules by which speakers and writers generate an infinite number of new sentences. At his last level of investigation, the transformationalist considers the phonology of the language.

Unfortunately, there may be reason to fear casting the new substance onto the educational waters via the same old methods. Inherent within linguistic science is an inductive methodology, but a teacher committed philosophically to deduction can, unfortunately for students, still find ways of transmitting the understandings of linguistics to students by rote, filling in blanks, multiple choices, and diagramming. In the area of the latter, both structuralists and transformationalists have been noticeably sadistic, providing in the case of the former a maze-like structure into which immediate constituents are divided and subdivided and resubdivided into the basic units, which are by this time enclosed in a series of boxes of ever-diminishing size. The transformationalist uses instead a tree-like diagram with its trunk in the heavens and its branches dipping toward earth. If either grammar reaches the classroom with all the apparatus which the fathers of the methodology have created, we have the potential to torture students much more gloriously than we were ever able to do with the old traditional diagrams.

Lest we be accused, however, of being anti-linguistic, let us state our bias in favor of linguistic science clearly and explicitly. While the new grammars rest upon theories and assumptions which may be difficult for the untrained teacher to give direct application in the classroom, the field of linguistics offers numerous concepts and language descriptions which are vivid, precise, and highly teachable, regardless of one's grammar background. Indeed, in areas other than grammar, linguistics may have a more revolutionary effect upon the content and the interest quotient of the English classroom. Studies of dialects, sometimes carried on between students in far-flung geographical regions by tapes and graphic representations of phonology, can lend new excitement to such traditional literary experiences as *Huck Finn*. Semantics, dealing as it does with the relation of language to thought and behavior, has both a humanistic and utilitarian value for youngsters indoctrinated by mass media and brainwashed by the propagandistic efforts of pressure groups. Sociolinguistics, merging the concepts of cultural anthropology and sociology with those of linguistic science, has as much relevance for the upper level high school student as does any other material in the English curriculum. Linguistic understandings brought to bear upon the reading and interpretation of literature or upon the development of skill and artistry in composition are revitalizing these two areas of the English triptych.

A further concern which educational leadership justifiably entertains is voiced in two persistent questions. What about the retraining of the vast core of teachers to whom are assigned responsibilities in English or the language arts? Will this problem of retraining be as vast and complex as it was, for instance, in new programs of mathematics? Certainly, retraining will be a prerequisite for a sound, successful program, but the basic task before educational leadership is primarily a retuning of attitudes. Once a teacher becomes linguistically oriented and accepts the conviction that the old ways have not only failed to do the job but have simultaneously stimulated boredom and ennui for youngsters; once the same teacher realizes that with new content and a new inductive methodology, she may register success instead of failures; and once she accepts linguistics as a scientifically sound and orderly description of language—half the battle of retraining is accomplished. She is ready to engage with her students in a new learning adventure.

Almost without exception, the authors of the new textbooks have built into their programs the basic understandings necessary for teaching and learning the new grammars. One of the most amazing phenomena in the American schools today is the incorporation of transformational grammar into series of textbooks only ten years after the first formal presentations of this grammar appeared in print.

All that is new and exciting in the field of English, however, is not confined to or dependent upon linguistics. In the teaching of literature, the New Criticism has filtered down from college and university English departments to the public schools, so that what we are increasingly seeing is the close textual study of single works in depth as opposed to the study of literature in its biographical and historical context. Literature devoted to facts and dates and lists of works and memorization of choice lines was never the fare of the reluctant reader nor the choice fare of the student with the literary bent. Borrowing the terminology of other disciplines, we may say that what we're doing more and more is literary postholing—studying fewer works, it is true, than we were able to cover in the traditional survey course, but getting to know a few works and a few writers intimately enough that we become emphatically involved with them and increasingly aware of the emotional dimensions of literature.

In the area of composition teaching, a direction is discernible which is ironic in the face of the newness of most of our curriculum content. We are speaking, of course, of the reemphasis on classical rhetoric as a means of teaching the craft of expository writing. Some of the new curriculum writers even resort to the classical terminology of *inventio, dispositio,* and *expositio* or, in simpler terms, examining, organizing, and presenting. Classes in advanced composition for college bound students are appearing on schedules with increasing frequency, replacing or supplementing the traditional classes in creative writing. Research papers *per se* are on the decline, though there is an increasing emphasis upon the teaching of research techniques through shorter, more frequent, and more subject-oriented projects.

A persistent and perhaps wholesome influence in many of the new programs is the work of Piaget. One of the underlying assumptions of curriculum revision in all subject areas is that we have traditionally failed to identify and follow maximum learning sequences which are commensurate with a child's pattern of intellectual growth and development and at the same time most likely to allow the child to gain a sense of the total structure of the disciplines. Piaget's operational theory is based on his observances of the ways in which youngsters move from the stage of concrete operations (at about 7 to 12 years) to the stage of formal operations (ages 12 to 15).

Within each stage the youngster exhibits certain predictable characteristics and a readiness for a different type of intellectual operation. Piaget defines operations as the ways in which the learner pieces together the fragmentary bits of his experience into a type of order or structure. Whether his sequence is linear or mosaic, he comes in time, given the opportunities to do so, into the fairly adult process of objective inference. Many of the new English and language arts programs, particularly at the elementary and junior high levels, claim compatibility with Piaget's theory.

To consider the total field of English and language arts, we can look at changes brought about by individual schools and school districts, those apparent in new textbooks and supplementary materials, those which have grown out of action research, and those which are suggested by the thorough and in most cases extensive work of the various Project English Centers. Without attempting to categorize the various types of changes, we can enumerate general trends in English and the language arts as follows:

1. An increase in the number of developmental and remedial reading classes at all levels, generally taught by specially trained teachers
2. An emphasis upon the inductive method in teaching all areas of the English language arts curriculum
3. A sustained and planned attention to the mass media, particularly aimed at developing critical attitudes and an awareness of the impact of the media
4. Dependence upon multiple resources with the textbook occupying an ancillary rather than a central position
5. An increase in the number of multisensory learning experiences with much oral reading at all levels and a new dependence on films, records, tapes, transparencies, and, in some instances, models
6. An emphasis on style rather than mere correctness in written expression
7. A heavier dependence upon contemporary literature
8. More emphasis on the substance of literature rather than facts about literature, with a corollary emphasis on critical evaluation
9. An increase in honors and Advanced Placement courses in English

10. An increase in studies which identify and explicate humanistic themes through depth study of works dealing with the same themes in various genres
11. A redefinition of language arts skills—the traditional reading, writing, listening, and speaking being analyzed in terms of specific, minute, and precisely defined skills which can then be taught singly and purposefully
12. A tendency to end formal grammar studies for most students at about the ninth grade level and to devote time which was formerly spent on these studies to other considerations about language, such as the history of language, the development of the English language (including its American departures), semantics, dialects, and lexicography
13. Linguistically oriented reading programs, distinguished from traditional approaches by centering on the structural nature of phonology and syntax rather than on word frequency and experiential familiarity
14. The development of realistic, meaningful program for the intellectually or culturally disadvantaged—programs such as "Gateway English" and "English in Every Classroom"
15. An emphasis on perceptual powers diagnosis and development, based upon the work of Frostig, Kephart, Piaget, and Dr. Dorothy Simpson (of the University of Louisville).

On the ever-changing horizon of English instruction, one bright change indicates an exciting and perhaps a highly rational departure from the traditional program. While it can not yet be identified as a trend or direction, the ungraded, elective English program being planned or implemented in many schools across the country, holds, it seems, rich promise for a brighter future for English instruction. Such a program may take one of several forms. Here in our own state, the Loretto High School Program (described by its creator, Sister Emmanuel, in this publication) is a curriculum of six weeks units which youngsters may elect to take at any stage of their high school career. Other programs use the semester as the module, while still others divide the year and the curriculum into nine weeks units. The rationale for such an approach is many faceted. First, a program of electives eliminates the stigma which the *required* high school English course traditionally bears. Second, teachers have an opportunity to develop real expertise in specific areas of the curriculum. Third, such a program provides a natural means of homogeneous grouping without rigidly tracking youngsters or classes. Fourth, such a program offers students the opportunity for depth study in areas of genuine interest as well as the background study necessary for their educational goals.

Is the ferment or change in the English curriculum a real threat to the teacher, or is it a challenge? Many of the things being hailed as new and innovative have been practiced by good teachers for years without fanfare or thought of dissemination. The potential of any educational change rests upon the willingness of the profession to remain open to increasing inclusions and to view learning as an adventure and a constant becoming.

Someone has said that what English teachers need most is "a conviction of sin." Once we can admit to ourselves and each other that the English program as taught falls far short of our established goals, then we can look to change with pleasant anticipation rather than apprehension. We can begin to select those directions which seem to hold greatest promise for our own particular programs, our communities, and, above all, our students.

Martha Ellison
Coordinator, Curriculum
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Kentucky Department of Education

NEW DIRECTIONS:

TOWARD MORE FLEXIBILITY IN ENGLISH OFFERINGS

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AN EXPERIMENTAL ENGLISH PROGRAM IN UNIT ELECTIVES AT LORETTO HIGH SCHOOL, LOUISVILLE

BY SISTER EMMANUEL TONNE
Teacher,
Loretto High School
Louisville, Kentucky

The new English curriculum at Loretto High School in Louisville is one result of the general search for individualization in learning at the secondary level. Loretto is a small four-year high school of about 270 girls. Since it is not college preparatory, material must be provided for the 60% of the students who will not go to college as well as for those who will go. Most girls come from families in which parents' education is limited to upper grade or high school background. Our English department consists of two and one-half teachers. Because the school is small, any attempt at grouping, whether homogeneous or arbitrary, has been unsatisfactory. Seldom were more than two divisions possible, so the division at the median left an extensive ability range upward and downward. We investigated phasing but found that in our situation it would be nothing but glorified tracking, and that was not what we wanted.

So much for our limitations. Our chief assets were well-qualified teachers (even the half teacher has an M.A. in English) and a principal who would make every effort to schedule classes so that we could experiment within them. So, little by little, with a final nudge from an article in the February, 1967, ENGLISH JOURNAL written by Martha Ellison of the Kentucky Department of Education, we evolved this plan.

All incoming ninth-graders will take our conventional course, in which we have three main purposes—to help the girls discover that reading is fun, to add various types of work with mythology to the regular literature material, and to introduce a rather informal linguistic approach to language to provide the basis on which to build the whole language program. In addition, this year we are adding an experimental course called, for want of a better term, "Communications," because it will combine for the very slowest freshmen as much exciting work as we can manage in teen-age magazines, paperbacks, newspapers, films—whatever we hope will help them want to read and talk.

The other three years will be divided into six-week units (we function on a nine-weeks grading basis, but will cut across those dates). Each girl will thus be able to take 18 such units in her three years. Of these, thirteen are required: three units of language, two of composition, and eight of literature, with one more of writing and two of literature recommended for those going to college. There are certain prerequisites—Shakespeare I before II, for instance, and introductory courses in poetry, fiction, and drama before any other literature. Also, all sophomores must take Language Review as their first unit. Students in the upper three years may enroll for a unit regardless of their grade level. No attempt was made at registration to group by achievement, although interests and ability have made some natural groupings. (For the final list of this year's offerings, see the accompanying chart.)

To achieve more individualization, we hope to do several things. This year we are asking students to complete two additional levels of work above class work in order to get a grade above a C. One level is participating in a school-wide reading program which has been functioning for several years; another is completing one or two major assignments connected with each unit. Besides this, capable students may ask for a period of independent study in some phase of English. As the program goes on, we plan to add courses like Advanced Novel, Tragedy, Comedy, or others as the students want them. Further, a flexible program of religion classes will make it possible for students to register for units outside their own scheduled English period.

We recognize some difficulties in the program, but the advantages are appealing. Besides the prime one of allowing for individualization, there are several. Groups are often quite small, 15 to 20 students. We are able to use most of the textbooks we have, except for the language courses and a couple of literature units, for which paperbacks are available. We are able to give some units that otherwise would be hard to include, *e.g.,* the language units, a film study unit, and a single unit called Introduction to English Literature, for those who are not going to college. Teachers are able to work in their own special fields of interest; *e.g.,* the language courses are all given by one teacher, the English literature by one, the introductory courses by one. Students may hope that their sequence will help avoid much of the usual repetition of subjects from year to year. Also—a practical point—the program did not require any special manipulation of the school schedule beyond trying to put most of the English classes at three periods of the day. Finally, the program does not seem to depend solely on the teachers who set it up, for it draws very much on traditional preparation and subject-matter.

Innovations in materials and approaches which have been planned in each unit are not strictly a part of the program, but the shift in the total approach has invited teachers to explore new methods and especially to make more use of the extraordinarily fine film collection at the Louisville Free Public Library. Probably the greatest advantage of the whole program is the eagerness it has engendered in the teachers, who are looking forward to its variety and concentration of focus—and are already planning improvements for next year.

UNIT DESCRIPTIONS

LANGUAGE COURSES

Language Review.	Required as the first course for all sophomores; available to others. A short review of sentence patterns, combinations into longer sentences, etc. Mastery of writing paragraphs.
Word Study.	An intensive study of vocabulary—roots, prefixes, etc., the stories of many words and phrases in the language; work with semantics, or the emotional uses of words. Recommended for sophomores.
American Dialects.	How American language differences have developed; the various dialects each person speaks daily; how new words are added to our language; the development of slang, etc. Recommended in connection with American Literature Survey.
Story of the English Language:	The study of how our language has developed from its beginnings: how English differs from other languages; how our current usages developed; dictionaries; how new words are formed. Recommended especially for college preparatory students.

WRITING COURSES

Techniques of Composition I.	Training in clear expository writing, not creative writing—how to frame a thesis sentence and develop it into a theme of several paragraphs.
Techniques of Composition II.	Prerequisite: Techniques of Composition I. Emphasis on balance and continuity, on word choice, on developing a pleasing style. The art of composition will also be studied by using pictures and by recording the students' own tapes.
Research Paper.	Prerequisite: Techniques of Composition I. Choosing a topic; becoming familiar with library sources and research procedures; mastering term-paper form. Recommended for students who plan to continue their education.

LITERATURE COURSES

Introduction to Fiction.	How to get the most out of reading short stories and novels for pleasure and understanding; novels probably *Animal Farm and Lord of the Flies.*

Modern Fiction. Prerequisite: Introduction to Fiction. Short stories and novels of the 20th Century. Besides class readings, students may choose one or more authors for intensive study. Probably Hemingway, Faulkner, Thurber, Steinbeck, James, Baldwin, etc.

Advanced Novel. Prerequisite: Introduction to Fiction. Study of five or six important modern and classic novels of America and England in various types—satire, mystery, etc. Students may select special novels to emphasize. Probably *Power and the Glory*, one by Dickens, *The Loved One*, *Turn of the Screw*, others by choice. Probable fee $2.00.

Introduction to Poetry. How to read poetry; understanding motor, figures of speech, rhythm, etc.

Modern Poetry. Poetry up to our own time in America and England.

Introduction to Drama. What makes a good play, with reading of classical and modern plays. Requirement: attend at least one performance at a local theatre; TV plays to be assigned and studied as available. *Miracle Workers; Romeo and Juliet* and *West Side Story; Pygmalion* and *My Fair Lady; Cyrano de Bergerac.*

Modern Drama. Prerequisite: Introduction to Drama. Important modern plays and playwrights, with emphasis on Americans. Attendance at local theatre required. *Glass Menagerie, Death of Salesman, Our Town, Green Pastures, A Man for All Seasons,* one by O'Neill. Probable Fee $1.50.

Shakespeare I. Prerequisite: Introduction to Drama. Introduction to theatre of Shakespeare's day; study of several plays using films and records. *Taming of the Shrew; Julius Caesar; Midsummer Night's Dream.*

Shakespeare II. Prerequisite: Shakespeare I. Study of the two great tragedies, *Macbeth* and *Hamlet*. Required for seniors this year.

Film Study. Prerequisite: Introduction to Drama. Standard for judging films and TV Shows; knowledge of some technical language and of some history of films. N.B. A fee (probably $2.50) will be charged for this course to cover film rentals. Not open to sophomores.

Tragedy. Prerequisite: Introduction to drama. Study of the tragic idea in some of the great plays of our culture from the Greeks on. *Oedipus Rex; Antigone; Dr. Faustus; Ghosts.* Probable fee $1.50.

American Literature Survey 1. Reading of the ideas that have made us what we are, with emphasis on the short story; Hawthorne's *Scarlet Letter*. This must be followed by American Literature Survey 2.

American Literature Survey 2. 1850 to 1900—How Americans expressed themselves during the time of the Civil War and the Western Movement; *Huckleberry Finn.*

Introduction to English Literature. A course for the student who does not intend to go to college but who would like to know some of the great English writers from Chaucer on.

English Literature Survey 1. Beginning through the Middle Ages, including ballads, Chaucer, and the knightly romances. This must be followed by English Literature Survey 2 and 3.

English Literature Survey 2. Elizabethan age except Shakespeare; 17th and 18th century literature; satire.

English Literature Survey 3. The Romantic and Victorian writers, up to the 20th century.

Independent Study. A six-weeks unit, or a few weeks within another unit. Students who have shown their ability to pursue independent study may choose to do work on some aspect of literature or language which particularly interests them.

THE LORETTO ENGLISH PROGRAM

PERIOD	UNITS FOR SIX-WEEK CHOICES					
	1	2	3	4	5	6
1ST PERIOD	Eng. Lit. Survey 1 Story of Eng. Lang. Tech. of Comp. I	Eng. Lit. Survey 2 Amer. Lit. Surv. 1 Research Paper	Eng. Lit. Survey 3 Shakespeare II Amer. Lit. Sur. 2	American Dialects Shakespeare II Intro. Eng. Lit.	Story of Eng. Lang Modern Drama Tech. of Comp. II	Modern Poetry Film Study Research Paper
2ND PERIOD	Language Review Tech. of Comp. II Shakespeare II	Intro. to Drama Amer. Lit. Sur. 1 Story of Eng. Lang.	Shakespeare I Research Paper Amer. Lit. Sur. 2	Eng. Lit. Sur. 1 Intro. to poetry American Dialects	Eng. Lit. Sur. 2 Word Study Modern Drama	Film Study Eng. Lit. Sur. 3 Intro. to fiction
3RD PERIOD	NINTH GRADE ENGLISH JUNIOR AND SOPHOMORE RELIGION - ONE SEMESTER ENGLISH UNITS MAY BE OFFERED IN ALTERNATE SEMESTER					
4TH PERIOD	SOPHOMORE RELIGION - ONE SEMESTER ENGLISH UNITS MAY BE OFFERED IN ALTERNATE SEMESTER					
5TH PERIOD	Tech. of Comp. I	Shakespeare II	Story of Eng. Lang.	Intro. to Eng. Lit.	Modern Drama	Film Study
6TH PERIOD	NINTH GRADE ENGLISH / and Communications (Remedial Reading and Writing.)					
7TH PERIOD	Language Review Amer. Lit. Sur. 1	Intro. to Drama Amer. Lit. Sur. 2 Word Study	Tech. of Comp. I Tech. of Comp. I* Modern Poetry *Two Sections	Shakespeare I Tech. of Comp. II Modern Drama	American Dialects Intro. to Poetry Word Study	Film Study Modern Fiction* Intro. to Fiction *If requested

ELECTIVES FOR THE UPPER GRADES: THE LYNCH HIGH SCHOOL ENGLISH PROGRAM

BY MRS. INEZ S. RIDER
Teacher,
Lynch High School
Lynch, Kentucky

In the fall of 1963 a new and different English program was made available to the upper classmen of Lynch High School, Lynch, Kentucky. Patterned after the one designed by Drs. G. Robert Carlsen and John W. Conner of Iowa State University High School, this program offered eight one-semester courses—four in composition and four in literature—to juniors and seniors.

Although the only rigid requirement is that the student must take one composition and one literature course each year, we encourage the college-bound to select those courses that will best prepare them for higher education. For example, as juniors these students should take Writing Laboratory to be followed by Creative Writing during their senior year, as opposed to Effective Communication or Writing Problems. The literature courses that are paired with the former are Readings in American Literature and Readings in English Literature, respectively. Those students who experienced any degree of success in these high school courses have fared much better, proportionately, in their college composition courses than did our former graduates.

Most Lynch graduates attend the Southeast Community College —a two-year school—in Cumberland, Kentucky, which is only five miles from Lynch. Many do so because it is more economical; others, because it entails a minimum of adjusting to new situations. But the past three years has seen four Lynch graduates enroll as freshmen at the University of Kentucky and one at the University of Tennessee at Knoxville. All of these did well in freshman composition. All took the recommended English courses in high school. Five of the 1967 graduates are attending larger schools away from home this year. This increase in number could be indicative of a pattern that is pursuant to and a direct result of our *improved* English program—and I use the word advisedly.

Improved—because this program enables Lynch graduates to perform competently on both large and small campuses. The Honors

English class roll at the Community College has included many Lynch graduates for the past three years.

Improved—because this program has changed attitudes. Prior to 1963 the average junior and senior had ingrained in him a deep-seated aversion to English as a course of study, rendering him *unreachable* and subsequently *unteachable*. This has changed appreciably now that the student can look forward to a choice of courses commensurate with his capacity and desire to learn during his last two years of high school. The very fact that he has a choice appeals to the student, as do the one-semester course offerings. The endlessness of four full-year courses in a single subject seemed to have hung over him like a shroud.

Discounting all else, this one factor—the about-face that has transpired in student outlook—has made the program worthwhile. And there are others that speak fair for this program. First, it eliminates any need for arbitrary grouping—the students group themselves with amazing dexterity. Second, the program has removed the stigma so long attached to English courses. Many students now choose composition and literature courses as electives.

Having accentuated the positive, I must admit that scheduling can be a problem, especially in the small high school. Even so, I feel certain that the benefits of this innovation in our English program far outweigh this one drawback.

The Lynch High School English Program

CREATIVE WRITING*

Students enrolled in this course are encouraged to expand their consciousness of life through expression of the emotions familiar to them. Because of his individual outlook each student writer reacts to life differently. The instructor stimulates observation of and thinking about the qualitative aspects of experience through reading and planned discussions. When the student becomes sufficiently aware, he attempts to capture his feelings in the literary form of his choice—short story, poem, or essay. The instructor is not primarily concerned with the form employed but with the matter presented and the impact it makes upon a reader. When a student has created, then some instruction in the form chosen may be appropriate. But the essential purpose of the course is to expand the student's power of observing life as he sees it.

ENGLISH I

This course is divided into two separate teaching units: one semester for the study of literature and the other for the study of grammar principles and composition.

*Indicates course description as set forth by Drs. Connor and Carlsen.

The literature study is intended as an introduction to the best types of writing of yesterday and today. A balance has been maintained between modern and classical selections. Two of the selections included are *The Odyssey* and *Great Expectations.*

The skills needed in expository writing, narrative writing, and oral English are emphasized during the study of grammar.

In short, all areas of English are covered during the year: writing, reading, listening, and speaking.

ENGLISH II

Literature

Major literary forms such as the short story, the essay, biography, the novel, and the drama are studied. Through the study of these major types of literature, the pupil is guided to an appreciation for truly great literary works.

The course of study is divided into six units. In addition, a play by Shakespeare, a novel by George Eliot, and a musical comedy by Rodgers and Hammerstein II are studied.

The titles of these units are ''The Short Story,'' ''Essays and Essayists,'' ''Biography and Autobiography,'' ''The Scope of Poetry,'' ''Medieval Tales and Legends,'' *Julius Caesar, Silas Marner*, and *The King and I.*

Grammar

Units dealing with the writing of effective sentences, the principles of theme writing and correct usage of words are emphasized.

INDIVIDUALIZED READING

This is a course of study which provides for individual differences in reading ability. Each student works at a level of difficulty that he can handle, at his own rate. He checks his own work, evaluates it to determine his strengths and weaknesses, and records his progress. He can advance as rapidly as he desires—this being gauged by his ability and willingness to work.

Starting level guides are given to ascertain the level of reading difficulty at which each student will begin working. Tests are given at the beginning and end of the semester to show how much progress each student makes as a result of his study.

The teacher acts as a director and is available at all times to advise or assist the student when he needs it.

Students have access to four different reading kits.

The SRA IIIa Reading Laboratory
The SRA IIIb Reading Labortary
The Reading for Understanding Kit
These are all published by Science Research Associates
The Literature Sampler accompanied by the Sampler Library
Published by Learning Materials, Inc.

READING SKILLS

Includes the following:

I. Trains the eyes to move correctly along the line to get meaning.
II. Learning to find the meaning of words and groups of words.
III. Learning to read groups of words.

IV. Learning to recognize and use suffixes and prefixes.
V. Vocabulary building through associating words of similar meaning and opposite meaning.

WRITING LABORATORY*

The laboratory is designed for students who have mastered the fundamentals of written expression but need to develop facility in dealing with various phases of educational writing and facility in writing exactly what they mean with style. Various phases of educational writing are studied and practiced: writing essay examinations, taking notes, developing tight organizational structure, and substantiating a point of view. Models of writing from current literary magazines and quality books are studied. The problems of the irrelevant adjective; of interest-getting devices; of choosing an audience; of developing a writing vocabulary; of creating transitional words and expressions; of accurate description, narration, and exposition; of variation in sentence formation to increase reader interest; and of the ordering of ideas are among the writing devices studied and/or practiced. Finally, students are encouraged to discover, analyze, and polish their individual writing styles. Students enrolled write in class approximately three periods per week; two periods per week are devoted to analysis and discussions.

WRITING PROBLEMS*

Students write daily, usually during the class period in order to enable the instructor to give immediate aid. Student errors are attacked singly by the instructor in order to concentrate the individual student's writing efforts. Students are encouraged to retain copies of all writing assignments in order to measure their own progress. By constant practice in written expression students develop an awareness of their own problems and the ability to eliminate them. Adequate usage and acceptable form are primary goals for the course.

Students who feel the need for help in practical expression are exposed to a sequence of writing situations found in daily life: making complaints, reporting committee work, making recommendations, disagreeing with a proposal, and securing information.

EFFECTIVE COMMUNICATION*

Good communication stems from a knowledge of correct usage. In order to know what is correct, a thorough grammar review is essential for all students. This course offers a different kind of grammar presentation. Every principle presented is a principle that is necessary for correct usage. There is no wasted learning time, no clouding of the functional phases of English with principles that have no use value.

The primary objective of this course is to help students to learn how to communicate more effectively. Therefore, many speaking, reading, writing, and listening opportunities are provided.

LITERATURE COURSES

AMERICAN LITERATURE*

This course modifies the concept of minutely paralleling American Literature with American History. Part I presents Modern American Literature by types (Modern Fiction, Nonfiction, Poetry, and Drama), and Part II presents the development of American Literature by chronology. This organization permits you to begin with modern writing, which is easier for most students, and to conclude with seventeenth, eighteenth, and nineteenth century literature by chronology.

Some of the selections included are works by Hemingway, Steinbeck, Thurber, Stuart, Poe, Sandburg, Fitzgerald, Patrick Henry, Thomas Jefferson, and George Washington.

READINGS IN ENGLISH LITERATURE*

Designed to stress particular periods in the development of English literature, Readings in English Literature begins with a short introduction emphasizing the historical background of English literature through the time of Geoffrey Chaucer. From this point units are constructed with the following in mind: (1) the Elizabethan period with major emphasis on the works of Shakespeare; (2) the eighteenth-century period with emphasis on the classical movement; (3) the romantic period with emphasis on romanticism; (4) the Victorian period emphasizing the Pre-Raphaelite Movement and (5) the modern period emphasizing realism, naturalism, impressionism, and symbolism. This format acquaints students with the major literary trends in English literature by associating these trends with individual authors.

LANDMARKS OF LITERATURE*

An intensive study of literature has long been recognized as a practical key to literary appreciation. In this course a selected number of important literary works which reveal major currents of literary thought are read and discussed. Actual selection of the literary works is based upon a combination of choices by the students currently enrolled in the course and the instructor.

Students are encouraged to discuss interpretations of each literary work. The instructor serves as a moderator for these discussions and as a source for definitive literary criticism. Literary works which have been included for class reading and discussion in this course include: Sophocles' *Oedipus Rex* and *Antigone*, Conrad's *The Secret Sharer* and *Heart of Darkness*, Maugham's *Of Human Bondage*, Wilder's *The Bridge of San Luis Rey*, Wolfe's *Look Homeward*, Angel Crane's *The Red Badge of Courage*, and selected poems.

CHRISTIAN COUNTY HIGH SCHOOL LEVELS PROGRAM

BY MRS. ERLEEN J. ROGERS
High School Supervisor
Christian County Schools

Christian County High School is now in the fourth year of a levels program. When the school was consolidated in 1959 the pupils were homogeneously grouped for the purpose of better meeting their needs. However, after four years it was found that homogeneous grouping was not adequately meeting the purpose for which it was planned. The materials were insufficient and not adjusted to the level of work being done by the pupils.

An intensive study of grouping was begun in the fall of 1963, with the intention of making homogeneous grouping effective. A faculty committee, in cooperation with the high school supervisor and the principal, had the responsibility of working out a plan and of reporting it to the faculty and to the parents for approval, suggested changes, or rejections. After a year's work a program was presented to the faculty and to the Executive Board of the Parent Teacher's Association. This program was approved by both groups. As it has evolved, the program has actually eliminated strictly homogeneous grouping, providing instead a freedom of choice for the pupils.

The basis upon which the program is built is that of the grade and point system of the one-level curriculum used in most high schools and colleges. The subjects in the areas from which graduation requirements come are divided into three levels of difficulty. These areas are language arts, mathematics, science, and social studies.

Level one provides a curriculum to meet the needs of the college-bound student who expects to major in this area. Level two provides for those who plan to continue their education beyond high school, either in college or special schools, or to go directly into the field of work. This level provides the general or basic high school curriculum formerly found in most high schools.

A pupil is likely to select the level one subjects from the area in which he is most interested and subjects from level two which are necessary to meet requirements for further education.

Level three provides for the high school terminal pupil. There are at least two distinct groups in this level—those who need remedial work and those whose ability limits their academic achievement. Effort is made to help those who need remedial work so that they may go into level two subjects as they progress in school.

The Christian County Levels Program As It Affects the English Curriculum

The English program includes three separate curricula at each grade level from nine through twelve. Differentiation between level one and level two is made by difference in difficulty of texts and materials used and by depth of learning required. The content of the curriculum and the skills to be developed in level three are basically different from that in the other levels as a result of the difference in the underlying objectives.

Remedial reading classes reinforce the level three program. However, these classes are not limited to pupils who are taking level three English courses. Because of freedom of choice, there are a few disabled readers in level two classes. Remedial reading is a one-semester course followed by public speaking the second semester. The same pupils usually take both courses.

There are always a few pupils who need more help than can be given in an hour period. A type of self-contained classroom is being tried this year as a pilot project under Title I. Fifteen ninth-grade pupils have a two-hour block of time under the same teacher. A thorough study of the needs of these pupils was made by the counselor and teacher before they were extended the opportunity to participate in this class. Pupils receive credit in English and Citizenship.

The more capable English pupils may elect Creative Writing, Drama, Journalism, and Speech in addition to the required four years of English.

This year emphasis is being placed on formal grammar in grade nine, while composition is being emphasized in grades ten and eleven. A study is also being made of the phase-elective program with the assistance of Mrs. Martha Ellison, Coordinator of Curriculum Development from the State Department of Education. The head of our English Department and two other teachers recently accompained Mrs. Ellison on a visit to the Trenton, Michigan school where this program is in operation.

The levels program in the area of social studies supplements the English program, especially in American and World History.

Unfortunately, the term track instead of level was originally used without the realization of its implications elsewhere. Tracking of pupils was definitely rejected by the committee and faculty, but the idea of *tracking the subjects into levels of difficulty* was accepted, with the pupils given the freedom to select their track or subject level. It was felt that no individual could truly estimate the effect of motivation on a pupil and that every pupil should have the right to try a level, even if his records indicated he might fail. Pupils are permitted to change levels upon their request and after a study of their records indicate it is best for them to do so.

The grading system and report card have been changed to reflect the curriculum levels. The grade of C in level one carries the same points toward academic rating as does a B in level two or an A in level three. It is felt that this is one of the keys to the success of this type of program. It prevents discouragement of the weaker pupil and discrimination against the stronger pupil.

The basic requirements for this type of levels program include the following:

1. Curriculum worked out in detail and adjusted to the different levels, with that of level two being fairly constant
2. Materials suited to the various levels
3. Grades weighted to reflect the difficulty of the curriculum
4. Report card to interpret the program
5. Pupils and parents given freedom of selection of levels (Counselors give advice only.)
6. Pupils permitted to change levels, if and when necessary
7. Constant study of pupils' records by counselors and teachers
8. Continuous study of materials and curriculum
9. Flexibility of program
10. Understanding by and support from parents
11. Constant evaluation of program
12. Backing of administration
13. Willingness to work long hours by all concerned

The federal programs have been of great assistance by providing a wealth of materials to be used. Without these materials the program would have had no chance to succeed. Title I has especially been beneficial in making it possible to implement the remedial reading and level three part of the program.

The majority of the staff who have worked in the program through the years feel that, even though it is far from perfect, the results obtained are worth the effort and extra work. Among the results, perhaps the most significant is that the program focuses more attention on meeting the needs of the individual pupil. It is a type of program which will never be completed.

AN INDIVIDUALIZED LEARNING CENTER AT McNEILL

BY MRS. BETTY L. SMITH
Learning Program Director
ESEA Title III Project, Region II
McNeill Elementary School
Bowling Green, Kentucky

The realization of an Individualized Learning Center finally materialized during the fall of 1966 at McNeill Elementary School, Bowling Green, Kentucky, under Title III of the Elementary and Secondary Education Act.

McNeill is a nongraded learning center for the 630 students from a variety of backgrounds currently enrolled. Furthermore, the building is a conventional structure divided into two separate plazas—A and B. Plaza A comprises primary students, personnel, materials, and equipment in resource areas: reading-language arts, science, social science, and mathematics. Plaza B has learning resource areas for language arts, science, mathematics, and social science. Intermediate students function within this plaza, which provides greater depth for individual learning.

Students in the various disciplines are to have particular common learnings, develop personal concepts and understandings, explore areas of interest, and concern themselves with depth rather than with quantity of learning as they proceed individually through the curriculum.

An important objective in implementing the aforementioned program was adequate planning. Consultants were selected to guide the staff in outlining the Language Arts Design for scope and sequence, and to help determine materials and methods which give impetus to learning. Assisting in formulating a flexible program were Dr. Hugh Agee, Professor of English, Western Kentucky University; Dr. Zelda Smith, Reading Specialist, Western Kentucky University; Mrs. Martha Dell Sanders, Linguistic Consultant, Paducah, Kentucky; Mrs. Mary Jenkins, Nova Elementary School, Ft. Lauderdale, Florida; Mrs. Nita Nardo, Chattanooga Schools, Chattanooga, Tennessee; and Mrs. Kay LaBell, Principal, Nova Elementary School, Ft. Lauderdale, Florida. In addition, many resource persons, or participants, worked during a thirty-day planning session.

The program has been structured with careful consideration given to the nature of language learning and to the research in pure and applied linguistics which for some time has pointed to a more comprehensive treatment of language study in the elementary school. The approach to language study in our program is to be a humanistic one, forever calling attention to the literature of the Western World in which we find our heritage. Thus, a poem, a story, a play, or even a novel will serve as a point of departure for the young student who is eager to learn about the subtleties and complexities of his language. As he discovers the underlying system of language and the infinite uses language has, he is discovering himself and his relationship to the world about him.

The students are invading areas of language study once regarded as the province of the junior and senior high schools. We need only to look at the elementary science and mathematics programs to realize that in a time of a knowledge revolution younger children are exposed earlier to a core of knowledge on which subsequent learning can and must be built.

This program was founded on several premises. Following the lead of Bruner and Piaget, who have given impetus to the concept of spiral curricula, this program endeavors to lead *each* pupil to an understanding of a number of fundamental language concepts on which new knowledge can be built and existing knowledge refined. Individual Academic Learning packages were developed (which included all types of activities and research for communicative and cognitive development) to enable each pupil to proceed at his own rate while developing an understanding of concepts.

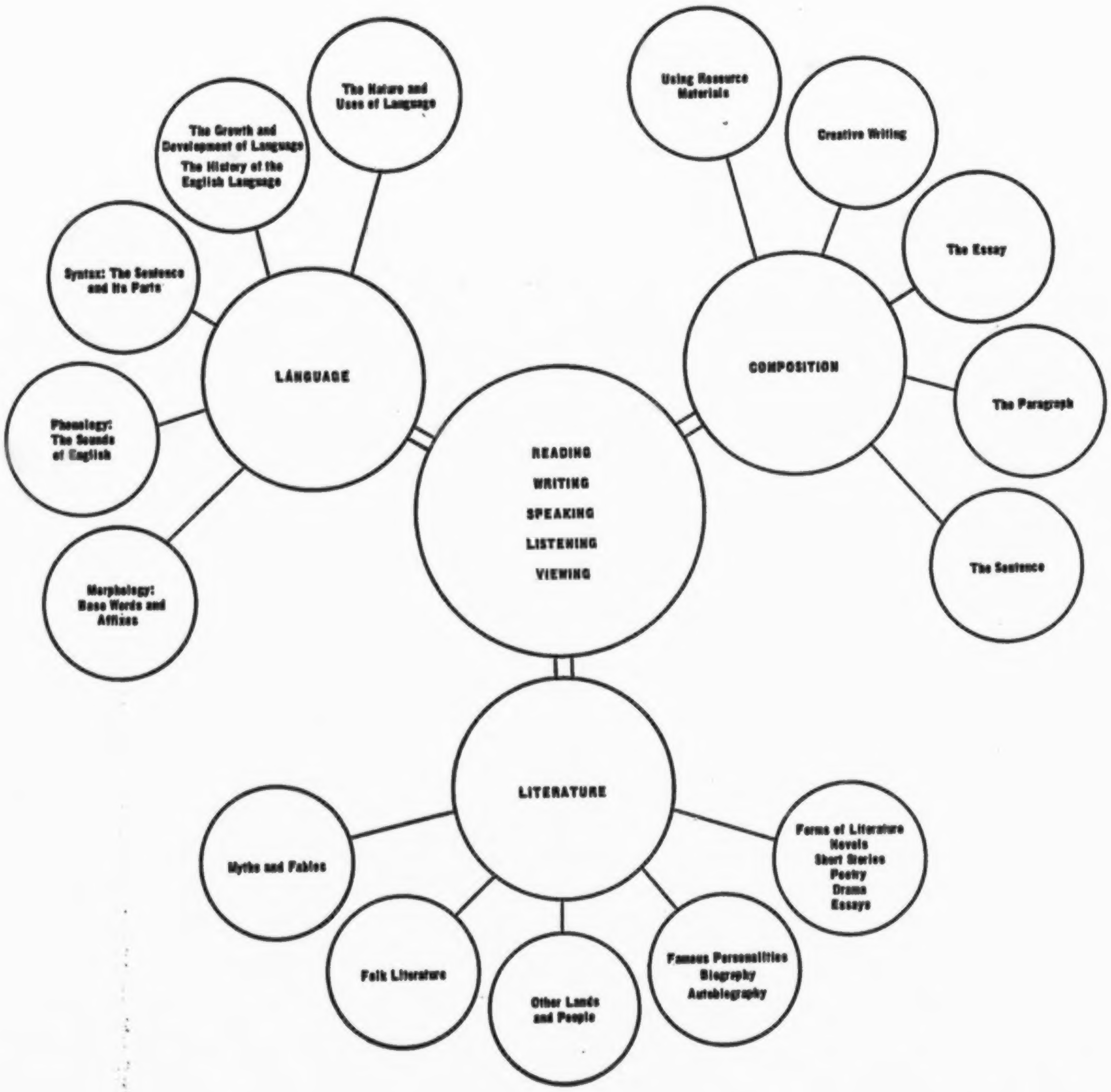
A second premise is that every child of average mentality and ability is, by the time he enters school, able to produce all of the minimal sentence patterns in the language and many of the more complex ones as well. Therefore, there is no reason to forestall a systematic study of the language.

A third premise is that children in their elementary school years enjoy literary experiences, even before they themselves learn to read. A successful attempt is being made to lead each child to a more meaningful understanding of the nature and function of literature, bearing in mind that literature is read for enjoyment.

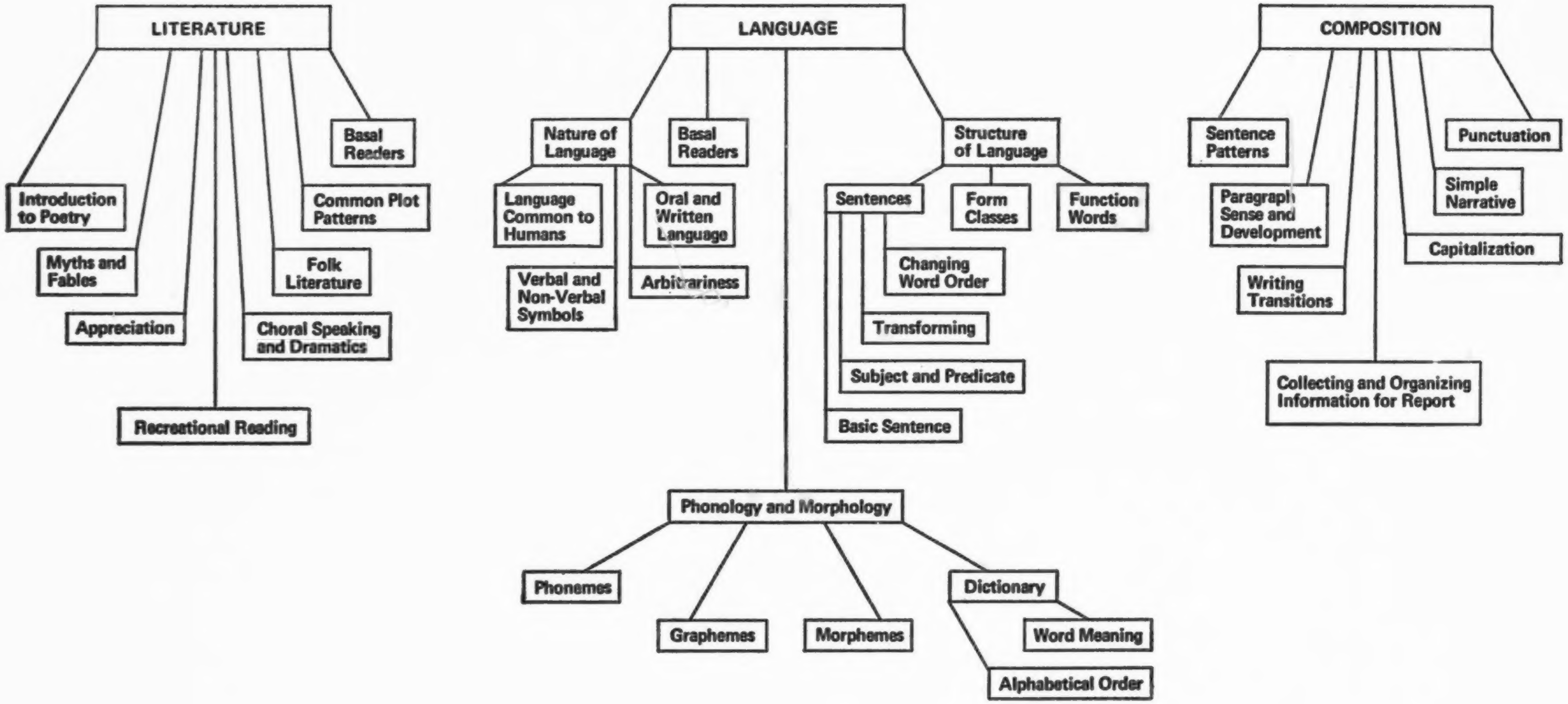
A sincere effort to develop students with some knowledge of the structure of literature and with some ability to read with discrimination is quite apparent. The appreciation of literature, language, and composition is our ultimate goal, with emphasis on an individualized approach to learning.

Models that have been helpful in preparing the McNeill Language Arts program are the new *Roberts English Series* (Harcourt, Brace and World); *A Curriculum for English: Language Explorations for the Elementary Grades* (University of Nebraska); and *Discovering Your Language* (Holt).

McNEILL LANGUAGE ARTS DESIGN – PLAZA II


The Nature and Uses of Language
The Growth and Development of Language
The History of the English Language
Syntax: The Sentence and Its Parts
LANGUAGE
Phonology: The Sounds of English
Morphology: Base Words and Affixes
Using Resource Materials
Creative Writing
The Essay
COMPOSITION
The Paragraph
The Sentence
READING
WRITING
SPEAKING
LISTENING
VIEWING
LITERATURE
Myths and Fables
Forms of Literature
Novels
Short Stories
Poetry
Drama
Essays
Folk Literature
Other Lands and People
Famous Personalities
Biography
Autobiography

DESIGN OF THE McNEILL PLAZA   A LANGUAGE ARTS PROGRAM


LITERATURE
Introduction to Poetry
Myths and Fables
Appreciation
Recreational Reading
Choral Speaking and Dramatics
Folk Literature
Common Plot Patterns
Basal Readers
LANGUAGE
Nature of Language
Language Common to Humans
Verbal and Non-Verbal Symbols
Oral and Written Language
Arbitrariness
Basal Readers
Structure of Language
Sentences
Changing Word Order
Transforming
Subject and Predicate
Basic Sentence
Form Classes
Function Words
Phonology and Morphology
Phonemes
Graphemes
Morphemes
Dictionary
Word Meaning
Alphabetical Order
COMPOSITION
Sentence Patterns
Paragraph Sense and Development
Writing Transitions
Collecting and Organizing Information for Report
Capitalization
Simple Narrative
Punctuation

Note: Speaking and listening skills are to be stressed in every phase of the program, utilizing the facilities of the laboratory whenever appropriate.

NEW DIRECTIONS:

TOWARD LINGUISTICALLY ORIENTED PROGRAMS

Linguistic Grammar, Composition, and Literature: Grade 9, Mildred Kraft...........22

Words in Color, Irene Rawlings................28

The Secret of Linguistics, Martha Dell Sanders....32

LINGUISTIC GRAMMAR, COMPOSITION, AND LITERATURE: GRADE 9

BY MILDRED B. KRAFT
Teacher, Seneca High School
Jefferson County Schools

An individual's daily use of the Language Arts can be divided approximately as follows: Listening 45%; Speaking 30%; Reading 15%; Writing 10%. It seems that 75% of our use of the English language depends upon hearing the sounds of words orally combined into understandable utterances. Linguistics *is* the phonological presentation of a language, and this is good reason for investigating linguistic method of teaching the areas of English known as grammar, composition, and literature.

These pages review some of the experiences of one teacher who decided to apply what she was in the process of learning about linguistic techniques from Dr. Lewis Barnes of Morehead University in the six hour graduate program he conducted at Durrett High School, Louisville, Ky., in 1966-67.

Armed with some knowledge of the methods and a consuming curiosity concerning its workability with ninth graders, she launched what was usually a well-charted, calm, sometimes even uneventful English program with two superior and two regular English I Classes.

The stage was set, all one-hundred-thirty-three actors were in attendance and the Producer, our teacher, had her work cut out for her. She soon discovered that the majority of the students had little oral reading ability, required a complete grammar background, and needed specific directions and personalized help with composition as well as thorough instruction in literature. They had little knowledge that could complicate a new method of instruction, so—on with linguistics! Ninth graders are loveable but unpredictable. What had been talkative, wigglesome, bored, or notoriously inattentative classes were somehow aroused from their lethargic state and converted into real live wires.

By taping their voices while reading orally, students became conscious of the fade-rise of the voice when commas, colons, semicolons, periods, and question marks were encountered. Punctuation became almost a matter of voice intonation, not a boring list of rules they didn't try to remember. Punctuation gained stature as they decided that linguistics was not only stimulating but acceptable.

A noun acquired a definite personality when it became something other than a name for a person, place, or thing. Both animate and inanimate nouns had qualities such as warmth, color, texture, age, importance, size, and feeling. This approach was intriguing because it appealed to the students as a logical way of looking at a formerly dull part of speech. They could understand a noun's having a "more or less quality" much easier than they had formerly comprehended the words singular and plural. They chatted about stress (accent) placed on nouns as if they were veteran English teachers. They calmly masticated derivational and inflectional affixes that identify nouns as casually as they had formerly chewed gum. It became a simple operation for them to identify subjects, direct objects, and object complements by the position of a noun in the basic sentence patterns. On and on went the show, all parts of speech falling into place easily and effortlessly, as the ninth graders put the grammar crossword puzzle together.

Those teenagers really enjoyed phonemes and morphemes. They could decipher the punctuation of the most difficult words in the dictionary after they learned the phonemic alphabet. Bound and unbound morphemes became a fetish with them, so naturally prefixes and suffixes began to carry a real meaning for all students.

New vocabulary, derivation of words, and word building became parts of an interesting game. The light of understanding gleamed in many eyes that heretofore had held little expression of interest in English.

English lends itself excellently to pattern diagnosis. The students had found that verbs have forms and patterns and that adjectives and adverbs are inflected in set patterns, so basic and transformed sentence patterns held no terrors for them. They liked the linguistic diagramming of sentences because the end result showed the sentence written out in its regular order, and their understanding of the sentence's components was clear and well-defined.

The first few compositions handed in by these ninth graders were frail products, lacking in coherence, explicitness, and precision. This was partially due to the age of the writers, their inexperience, and the habit naturally acquired by relying on the teacher for constant instruction and guidance. Weekly writing assignments helped the students improve by practicing what they were learning about their language.

The linguistic method of teaching writing gave the students specific guidelines to follow—directions they could understand because they were explicit. The 3.5 paragraph proved to be an excellent example of how to simplify writing while attaining good results. The students could comprehend *and* remember that the numeral *3* meant that the paragraph should contain three points which must be introduced in the first sentence. The second sentence explained the first point. The third sentence discussed the second point. The fourth sentence clarified the third point. Finally, the fifth sentence could be used to summarize and clinch the topic of the paragraph. Having a set pattern to follow made it easier for all students to organize their writing. Having saved some time in organization most of the students were easily led into trying comparison and contrast to add variety and interest to the writings produced, and they began to use transitional words that unified their work. They quickly learned to revise for clarity, explicitness, and suitability of content. Because they had found that reading aloud revealed errors in punctuation, omission of words, and ambiguity in meaning, they became more capable of detecting these oversights. At this point the ninth graders began to realize that everything done in the English class was interrelated, that there were no actual dividing lines between grammar, punctuation, reading, writing, and literature.

This same writing form was easily developed into an essay containing five paragraphs. In some cases two paragraphs were needed to explain each point, and the formula was expanded to 3.8 paragraphs. Regardless of the length of the paper, the ninth graders had the security of knowing that they were on a familiar path. Pride in the overall improvement of their work was wonderful to observe and share. By varying sentence structure, monotony was avoided, and real creative writing resulted although that terminology was never used. Unconsciously, the writers seemed to fall into the habit of presenting points in an ascending order of importance. Reading their papers aloud to their classmates gave them insight into how to hold the listener's attention. They knew which papers were the best, why they were interesting to others, and everyone took constructive criticism as easily and freely as he gave it. It was also interesting to note that out of the five freshman compositions published in *The Aurora,* Seneca High School's literary magazine, four contributions were written by members of these linguistic English I classes. They were proud of that, too.

Many ninth grade students consider literature a relief from writing assignments or a vacation from the monotony of grammar. However, many are too immature to delve into the subtleties of literature as teachers would enjoy having them do, so the average freshman often just skims the surface of the material he reads.

Using the linguistic analysis approach to literature proved to be an eye opener to both the students and the teacher of these particular ninth grade classes. If all five of the following suggestions are investigated, any student's understanding of literary material will improve, whether he be a freshman, sophomore, junior, or senior. The adoption of the last two would simplify the study of literature immensely.

Title Clues proved to be an excellent discipline, keeping the readers alert and conscious of the fact that all good literature is very carefully and meaningfully constructed. Titles assumed an importance they had not carried before the students found that they meant exactly what they said *or* the direct opposite of what they seemed to say. Each word was minutely examined for its individual meaning, possible symbolic meanings were exhausted, and the reading of the literature itself provided additional clues for conjecture.

Symbols were thoroughly investigated, and the students discovered that poetry has an established set of formal symbols used by all poets throughout the ages. Prose writers use these symbols, too, and frequently compose original ones to suit their personal needs. All of this became an interesting field for speculation. The students were thinking far beyond the usual level achieved by ninth graders.

Ways of Viewing Experience carried the pupils into an objective consideration of what the characters in a story thought and felt about themselves. What were their atitudes toward, and their opinions concerning, the people in the world about them? How did the people of the outside world feel about the characters? Consideration of these three viewpoints made the characters of any and all stories come alive in the classroom.

The Subject, Theme, and Thesis of any literary effort concerns in order: Subject—the characters and the development of the story's plot; Theme—the central thought the writer attempts to get across to his reader; Thesis—the reader's evaluation of the story's lesson, moral, or theme. To accomplish these three steps a student will read with care and thoughtfulness because he must achieve almost complete comprehension of the material.

The *Four Basic Drives* are *power, adventure, security* and *affection.* Every piece of literature involves at least one of these influential factors. The ninth graders really enjoyed speculating about the role these played in determining each character's actions in every story they read. Their mature thinking was a revelation to the teacher who formerly had to extract the same facts from like students by using a veritable barrage of leading questions. The Basic Drives also provided an interesting method for doing both oral and written book reports.

Because the use of language is largely phonological, the superior classes became involved in a project that terminated with an interesting result. Using a recording of Stephen Crane's *The Bride Comes to Yellow Sky,* they wrote individual analyses of the title and story which were remarkable, considering the fact that they heard the story only two times and had no printed copies for reference. Then they decided to produce a film strip on the story, doing all the creative thinking and making of posters containing art work and printing. The strip contained seventy-two colored transparencies on ½ frame thirty-five millimeter film and was photographed in the classroom. Next, they condensed their writings into explanatory commentary, competitively selected readers, and recorded a sound tape to accompany the film strip. The strip and tape ran for approximately forty minutes.

Progress in literature became a reality—a reality that the other two classes enjoyed watching and listening to during their class periods. They, too, had heard the story on record, had written analyses, and had kept closely in touch with the progress of the project. Part of the fun for the teacher was watching the students nonchalantly accepting the compliments showered on them by their parents the day they were invited to attend the premier showing of their prodigies' product.

In case you may wonder what happened to the Producer, that ninth grade teacher who decided to put this show on the road, it must be reported that she survived the experiment, quite convinced that linguistics was, and would continue to be a very useful tool to employ in teaching English to ninth graders. In fact she became so engrossed in linguistic techniques that she wrote a small guide for her use the following year. In addition to this little aid she prepared a set of fifteen transparencies for classroom use on the overhead projector.

With the interest and enthusiasm of her English Supervisor, Hugh Cassell, the guide has been reproduced by the Curriculum Division and widely distributed to Jefferson County teachers.

Were the teacher's goals for the year accomplished? Yes, the entire curriculum was covered. Maximum benefits were attained from the adopted textbooks, much extra material was introduced, and a wide variety of reading was accomplished. The real change occurred in the methods used and the manner of presentation of materials. In retrospect, it is rewarding to feel that the use of these different techniques in teaching all phases of *English I* made a sometimes tedious task a joyful experience. The ninth graders became interested in every type of literature because they had an understanding of what writing is all about. They realized for the first time in their lives why people become authors. They knew that knowledge of grammar is all-important to the person who wants to be listened to—English is phonological.

However, the teacher maintains that the most important result of the year was an accolade for linguistics in the form of a comment made by several members of her lowest level class who said, ''This is the best period of the day—we like English.''

WORDS IN COLOR

BY IRENE GREER RAWLINGS
Edna L. Toliver School
Danville, Kentucky

Yellow signs, blue signs, pink signs! And a group of beginning first graders sprawled on the classroom floor writing and reading syllables, words, and sentences using these and other colorful signs and sounds. These are my first graders, and we are involved in a new approach to the learning of reading. The approach is called Words in Color.

We in Danville had become rather tired of teaching the traditional method of reading to our first-grade children. We had always turned out the usual crop of excellent readers, average readers, and poor readers, but we wanted to know more about other beginning reading programs. Our principal, Mr. Earl Adams, was eager for us to try something new and to compare for ourselves the results of the different reading methods.

Soon we had representatives and demonstrations all over the place. It was finally decided that we would carry on a different reading program in each of our three first-grade classrooms. One classroom would retain the traditional method, using some new and quite interesting material. The other two rooms would use two different types of the phonetic method. I was to teach Words in Color. We had a summer to prepare for these programs.

I studied all the materials which were sent to me by the company representatives, but I wanted to see a classroom in action in order to teach the program effectively. Circumstances beyond our control, however, made this experience impossible. Thus, I began the year equipped only with gobs of material and theory, twenty-six inquisitive and energetic first graders, and dark, dark clouds of uncertainty. Late in the year we did have a teacher-consultant come and spend the day with us. She was most helpful, but by this time we had already learned much about teaching the program the hard way.

Words in Color is a phonetic-linguistic approach to reading. However, since English is quite unphonetic in nature, Dr. Caleb Gettagno (pronounced Get-ahn'-yo) has devised a method whereby color is used to overcome this problem. The aim of this method, then, is to make English a phonetic language by using color to differentiate among the sounds, using the same color for the same sound, regardless of the spelling, and a different color for the same sign when it sounds differently.

The program is taught in a game-like atmosphere. The materials used are

(1) box of colored chalk
(2) large sheets of black construction paper
(3) pointer
(4) pencils and paper for learners
(5) company-made materials, which include
    (a) teacher's guide
    (b) worksheets for learners
    (c) textbooks
    (d) wall charts

The short vowels are introduced first, each in its different color on the black construction paper which has been taped to the chalkboard. The children learn to read these in any and all combinations and/or sequences. The consonants are then introduced but only as sounding with the vowels, and not as having sounds in themselves. Reading becomes more fluid in this manner. The first consonant introduced is *p* or the brown sign. By using the pointer the teacher begins to link the vowels to this sign, telling students that the white sign followed by the brown sign says "ap." "Now what does the white sign followed by the brown sign say?" The children now begin to utter the sound. The next step is to get the children to deduct the sound made by each of the other vowels and the brown sign. Very soon they grasp the idea. The syllables are then reversed. The first real word encountered is "up." Many others, such as "pup," "pep," "pop," and "pap," soon follow, so that learners are actually reading real words soon after the beginning of the program. Sentences such as "up, pup," "pop up," and "pep up, pop" are read very early in the program.

All the other consonants, consonant blends, and vowel sounds follow in logical order until all the sounds in the English language have been presented.

As each sign is learned, charts with words containing these are displayed on the classroom wall. Sentences using complete words can then be generated from these wall charts.

Children who are involved in this program do not become dependent upon color, because the signs are transferred to black and white immediately after presentation in color.

Writing plays a major role in Words in Color, because from the beginning the learner writes each sound that he can read. When the white sign, the short *a* sound, has been learned, the learner is given unlined paper and pencil and shown how to form the letter, first in the air and then on the paper. He then reads back to the teacher what he has written. He becomes his own writing critic in that if he can't read it, he makes it better so that he can read it. It is amazing what legibility this method achieves, even in the writing of very young children.

Later in the program writing as such is taught on lined paper. The children meet this challenge with interest and enthusiasm. Since they have already developed accuracy in letter formation, all that remains to be learned is the proper placement of these letters on the lines.

One of the best advantages of this reading program is the speed with which it can be taught. An experienced teacher can cover the whole program in ten to sixteen weeks.

An interesting side effect of a phonetic-linguistic reading program is the improvement in the speech of the children. When the speech therapist screened our first graders at the end of the year, she found a remarkable drop in the number of children needing speech correction as compared with numbers in others years and under other methods of teaching reading.

Words in Color has excellent possibilities for teaching remedial reading and illiterate adults. The material used is by no means childish in nature, and the vocabulary is completely unrestricted. The reading material contains no pictures. The reader depends entirely upon the written page for information.

This has been an interesting year. Again we have had our usual crop of excellent readers, average readers, and poor readers. However, there have been changes. One of the best of these is that the "better" readers could read much better than the "better" readers of other years and other programs. Standardized test scores of these children were also higher. The children involved in this program are better equipped for handling their language, whether reading, writing, or speaking it.

All children have learned to some degree this year. All have become quite sound-conscious. Never before have I seen six-year-old children so adept at differentiating among sounds as, for example, a short *i* and a short *e* sound. Children of the lowest ability level could make this distinction quite easily.

Words in Color is by no means a "cure-all" for the many problems of the reading teacher. It is, however, a marvelous method of teaching children to read: it broadens their ability to attack written material in ways that no traditional method could ever approach.

THE SECRET OF LINGUISTICS*

BY MARTHA DELL SANDERS
Paducah Public Schools

Only recently I had the opportunity to be a part of the English Commission's program which emphasized re-training English teachers to explore the vast implications of structural linguistics and transformational and generative grammar.

I, like many of you, had reservations about this new approach. My arguments were the same ones that you have used. —"It's just new terminology. Phonemic transcription, ha, they have just misspelled phonetic. Basic patterns? I have always taught my students that the nouns usually come before the verbs in English sentences." There were many other negative arguments from me because I had been teaching traditional grammar for several years and had finally become securely entrenched in bits of knowledge about grammar, which, incidentally, I didn't really learn until I had to teach it. At first, everything I learned about this new approach to language teaching made me want to shout, "Why do you think it's so good, just because it's different?" "The old way has worked for hundreds of years." After this last argument, I had to ask myself, "But has the old way really worked for hundreds of years? Have I been able to help my students improve their oral communications as well as their written communications?" After a bit of soul searching and real evaluation of the products I had turned out, I decided that anything new I could learn would be worth the effort. So, I changed my attitude about linguistics and decided to find out all I could about it before I drew my conclusions as to its effectiveness. This is a secret of linguistics. It gets the interest and attention of the student whether he approves of it or not.

I have been asked to center most of my remarks around applied linguistics. How does it work with real live students? I have decided to relate the most positive classroom experiences I have had in teaching structural linguistics to high school students during the past four years. If I seem to jump from one area to the other, I hope this will be a signal to you that the areas of linguistics are so intimately tied together that it is difficult to talk about one area without integrating the others. This is another secret of linguistics.

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* From a paper originally prepared for a Morehead University Convocation, July 28, 1966.

Let us start with that word, *communication*, which is basic to everything we do. At times, I almost hate the word because it seems that everything that fails to get done is blamed on the lack of communication. Too often, though, what we fail to do with our students is to give them insight into the levels of communication and how it means different things to different people right in their own classroom. It is easy enough to describe the non-linguistic forms of communication through student pantomines and discussions of red lights and green lights, but the difficulty comes when you ask a group of heterogenous students a question and expect to get approximately the same answer from each of them. You will find it most interesting if you start your English classes with several questions like the following:

1. My friend is an average smoker. How many cigarettes do you think he smokes in one day?
2. My next door neighbor makes a little better than an average salary. How much do you think he makes each year?
3. My family is larger than average. How many children do you think I have in my family?

In answering the first question, your students will vary their answers all the way from four cigarettes a day as being average to two packages a day as being average. In answering the second question, your students will tell you that an average salary for your next door neighbor is from $2,000 per year to $25,000 a year. The answers to the third question will range from two children to ten children as being an average size family. As I. A. Richards tells us in his book on *Practical Criticism*, we all base our responses on the things that we know and the things that we see. So do our individual students.

It is very important, early in your association with your students, to give them as much confidence as you can in their own ability to use our language, no matter what their cultural background or intelligence quotients. One way of doing this is to describe the three levels of language as Paul Roberts does in his book *English Sentences*. First, you have the Standard English. Example: "Henry brought his Mother a flower." Then there is the Sub-Standard, "Henry brung his Mother a flower." Then we have the Non-Native example, "Henry, a flower his Mother did he bring." Why do we refer to the first sentence as standard? Because of the verb *brought*. Now *brought* isn't any better than *brung* as words go, but the people we respect use *brought* instead of *brung*. That is why we call it standard.

If we compare the first two sentences, we find that verb usage is the only difference in the structure of the sentence. A definite word order pattern there. On the other hand, look at the third example, "Henry, a flower his Mother did he bring." This is not normal pattern for native speakers of our language. Not even a five-year-old would pattern a sentence like this if he were born in an English speaking country. Here, if your students are having trouble using standard English, you can help them deduct that if they want to move from the sub-standard to the standard level, they must concentrate on correct verb and pronoun forms. You cannot do this for them. Too often we have kidded ourselves with teaching success when most of our students have filled in the blank with the correct verb in such a sentence as, "He (*doesn't*, don't) want to put the book on the table." However, we turn deaf ears as that same student runs shouting into the hall, "He don't want to go to the ballgame with us tonight." Are we using our time wisely by drilling these students year after year on the same small areas of verb and pronoun usage when there are so many more areas to consider?

Dialect units should be an important area in your English classes. Mario was fourteen years old when he moved to Western Kentucky. He had lived in New Jersey all of his life. He was a bright boy and had the type of personality that made him immediately acceptable to the group. However, his dialect was a constant source of amusement to his classmates. "Mrs. Sanders, he doesn't use good English. He talks funny," were constant remarks about Mario. Mario was equally amused at the dialect he found in Kentucky, but he found he was too much of a minority to laugh at it. That was a perfect time to distribute maps of the United States with the five major dialect areas outlined.

At the same time we were helping Mario, we were bridging some gaps of dialect differences between the Negroes and the whites in the classroom. When the Negroes heard dialect records of members of their own race, they realized that they didn't have to continue to use their own dialect if they didn't want to. They inductively reasoned that the major difference in their speech was phonemic. They also recognized that their English teacher couldn't change things for them. That was a choice that they would have to make. They would have to work deliberately on it if they aspired to change. It seemed much more acceptable to them and much fairer when the reasons were explained.

Here again the secret to the broad field of linguistics is to let the student know how much he already knows about his language, and to let him know that his dialect is not particularly the wrong one. It is just a matter of deciding whether he wants to change and what process is involved in change to meet the needs that he might have.

Interestingly, the white students who were particularly fond of "Uncle Remus" stories and the poems of James Weldon Johnson were delighted when their Negro classmates could do such a beautiful oral interpretative reading of that literature. Some took lessons on the side to try to become proficient with the Negro dialect.

The New Jersey dialect was also accepted. Mario taped some oral reading so that we could save it to use as an example for the next group of students. We also played it for Mario after he had been with us for a school year to determine how much his dialect had changed from associating with us. Then the students looked forward to welcoming any new student with a different dialect.

At this point, I felt a little sad that the students did not have more opportunity to meet and mix with students who were not native speakers of the English language. They were ready to understand phonemic differences in languages as well as phonemic differences in dialects. You see how effective this type of linguistic unit can be when it can be used to bridge speech, language, race, and cultural barriers at the same time. It is a marvelous unit for improving group relations in the classroom. We, as teachers, give far too little consideration to the attitude of our students. concerning how they feel, individually, about having to take the classes we teach, simply because they are required. In the first place, the word *required* has a negative connotation for almost everyone. When you start teaching linguistics to high school students who have previously had nothing but a traditional background in English, you do have a considerable job of handling student attitudes. For example, Chuck was the brightest young man in my ninth grade class that year. His attitude was almost perfect about almost everything. As we started an introductory unit to linguistics that year by discussing the nature and development of language, Chuck went right along with the rest of the class, but was rather non-committal with his enthusiasm. We moved right on into the sentence patterns as outlined by Paul Roberts. Of course, there was a certain amount of memory work involved here, as well as a small revolution in terms of discussing the verbs and the "be" group of words. Not until we worked with the immediate constituent theory of sentence structure, words, and sounds, did Chuck come by my desk to make an attitude confession.

> "Mrs. Sanders, at first I resented all this new approach to grammar. I had already memorized all those traditional rules, definitions of parts of speech, and block-style diagramming when I was in the seventh grade. Then I thought I was through with that stuff. But now I find that the secret of linguistics is that it gives you the power to think about each sentence, each word, not from a memorized rule but from the point of analyzation. It gives me more control over my writing, which, afer all, is one of the important things that I am supposed to learn in English classes. Mrs. Sanders, when we used to diagram sentences, the teacher would give us the sentences to diagram. We didn't get to make up our own sentences. I guess she knew that all sentences woudn't fit into one of those diagrams. I just wonder how Miss Smith would diagram such a sentence as, 'Mother, why did you bring that book that I don't like to be read to out of up for?' Gee, Mrs. Sanders, linguistics just makes so much more sense. Why didn't someone tell us about this way back there? Do we have to keep going over all this in the tenth, eleventh and twelfth grades, too?"

Chuck's question is one that the English teachers of this nation must take a careful look at if we are ever going to be acclaimed for teaching students to express themeslves in writing. Through a linguistic approach, set the stage for composition with your students by reminding them of the basic sentence patterns you have studied, and how they can be enlarged by clustering devices. Remind them that you welcome an occasional home-made word, but that you will be suspicious of a new conjunction or preposition since you haven't met one in lo these many years. At the same time, let them know the audience for the composition and the purpose for writing it. Then plead with them to use plain words. I usually quote Art Kudner's "Advice to His Son," on this issue. He says:

> Never fear big long words.
> Big long words name little things.
> All big things have little names.
> Such as life and death, peace and war.
> Or dawn, night, hope, love, home.
> Learn to use little words in a big way.
> It is hard to do but they say what you mean.
> When you don't know what you mean, use big words.
> That often fools little people.

Then I read them my favorite composition written by a ten-year-old boy for another teacher. This is the child's response to an invitation to write an essay on a bird and a beast.

> "The bird that I am going to write about is the owl. The owl cannot see at all by day and at night he is as blind as a bat.
>
> I do not know much about the owl, so I will go to the beast which I am going to choose. It is the cow. The cow is a mammal. It has six sides—right, left, an upper and below. At the back it has a tail on which hangs a brush. With this it sends the flies away so that they do not fall into the milk. The head is for the purpose of growing horns and so that the mouth can be somewhere. The horns are to butt with, and the mouth is to moo with. Under the cow hangs the milk. It is arranged for milking. When people milk, the milk comes and there is never an end to the supply. How

> the cow does it I have not yet realized, but it makes more and more. The cow has a fine sense of smell; one can smell it far away. This is the reason for the fresh air in the country. The man cow is called an ox. It is not a mammal. The cow does not eat much, but what it eats it eats twice, so that it gets enough. When it is hungry it moos, and when it says nothing it is because its insides is all full up with grass.

Your students insides are "all full up" with wonderful new ideas that they would like to express. Won't you help them by sharing the secrets of linguistics with them?

I warned you earlier that I would be jumping around a lot, giving random examples of applied linguistics. So, now I bring you back to something that I refer to as a typical linguistic dialogue between teacher and student in a ninth or tenth grade class of heterogeneous grouping. The presentation is inductive. The students have formerly had training in traditional grammar only.

Teacher: David, what is a noun?

David: A noun is the name of a person, place or thing.

Teacher: Oh, I see. Now let's consider this sentence. The jindle eckled the swinters sently. Do you find any nouns in this sentence?

David: Yes, mam, the words jindle and swinters are nouns.

Teacher: Let's take the words one at a time. You say jindle is a noun. Why? Is it the name of a person that you know?

David: Well, no, mam.

Teacher: Is it the name of a place that you have visited or read about?

David: No, mam.

Teacher: Then, according to your definition, it must be a thing. Is that right?

David: If it is a thing, I don't know what kind of thing it is. Your sentence says it eckled and I don't know how to eckle either.

Teacher: David, if you look for the word in your dictionary, you won't find it either. So, let's try to decide, since it is a nonsense word, just why you said it is a noun.

David: Well, it just looks like one because of where it is.

Teacher: That's right, David. Nouns are easily identified in the English language because of their position. The normal word order of our language is N-V. So, now we have another means of identifying a noun—the position in a basic sentence pattern. Can you think of other ways we could test most nouns?

David: Couldn't you add an S to jindle and make it plural? Most nouns can be made plural can't they?

Teacher: Yes, David, they can and you are right. Now let's see if someone else has thought of some other ways of identifying nouns.

Teachers know how valuable this inductive approach to language can be no matter what the grade level. Concepts of language learned in this manner belong to the students for a lifetime. The secret again: reasoning instead of memorizing. The recall value goes on indefinitely.

When we talk about linguistics, we can't leave out the area of punctuation. How many of you recall the hours you spent memorizing punctuation rules, starting with the capital letters and the period in the first grade and triumphantly ending with triple dashes in your senior year at high school?

A small friend of mine in the second grade was having considerable difficulty understanding the use of a period when he wrote his sentences. His mother labored with him after school for several sessions. She didn't know if she had succeeded until one night after a long period with periods, she was listening to his nightly prayers. He included everyone in his prayers, "God bless Mother, Daddy, Grandmother, Grandfather, Uncle Bob, Aunt Linnie, Cousin Sam," etc. On that particular night he left out the next door neighbor. It had been his usual practice to start all over again if he discovered that he had been remiss. His tired mother dreaded the expected repeat performance and was delighted, for several reasons, when he said, "Dear God, I forgot to ask you to bless Mr. Hank, who lives next door, so will you please just erase that period and add him?"

Why do we have difficulty in teaching punctuation? Because, as you know, of the vast difference in written communication and oral communication. What better way do we have of describing this to our students than the linguistic method of suprasegmental phonemes? Now some of you may say, "I have talked about the suprasegmental phonemes for years before I heard of structural linguistics and its related fields." You know that the suprasegmental phonemes are stress, pitch and juncture used in oral communication. But, how many of you were taught the relation of these important phonemes before you were in a high school or college speech course? How many of you were shown or told that punctuation in written communication was a substitute for the suprasegmental phonemes? Grade school children of varied I. Q.'s are quite adept at distinguishing implications in such sentences as, "I like the children on our block." according to the word stressed by the speaker. When you stress the word *children* and ask them to tell you not only what you said but what you have implied, they will quickly reason that you like the children but that you don't like the adults or the dogs or the cats. When you ask them to distinguish between these two question sentences, "What are we having for dinner tonight, Mother?" and "What are we having for dinner tonight—Mother?" Their answers will come amid gales of laughter. The secret is you can help them understand that we use punctuation marks to the best of our ability to help people understand exactly what we are trying to say on paper when we can't say it in person. This is a very basic concept if you hope to explain why we must punctuate. Equally acceptable to the students is your admission, without trembling and trepidation, that some sentences are impossible to punctuate in only one way. The students, especially the older ones, can all remember when they had five points marked off an examination because they didn't punctuate a sentence the way the teacher thought it should be done. They had simply interpreted it in their own fashion, the right way, incidentally, according to the way they had analyzed. Your students will be delighted to realize that you are sincere and appreciative of the fact that they have a right to disagree with the answer book and to think for themselves. The secret: linguistics once again gives our students a basic "why." Why do we punctuate? When my students realize that the only reason they have to use those punctuation marks is to make their reader audience understand what they want to say, they are much more competent and relaxed about their own ability.

I could go on for pages about the many ways you can apply linguistics in your classroom. Many of you will be trying your own new methods with your own special students this year. Another secret of linguistics is that once you understand the basic concepts of the science, you cannot forget them, so don't try. You may think that you are going to go back to teaching the so called traditional grammar, but you can't.

All of your efforts will not be successful. Linguistics does not provide all the answers. If you are not enthusiastic about the prospects of effective transfer, just skip it. If you are an enthusiastic believer in its secrets, share them, and you, too may *still* have a student who will come to you at the end of the school year and say, "Teacher, you taught me English gooder than anyone ever did before."

Who knows? Maybe *gooder* will be a perfectly acceptable word in our language someday. But, then, that's another linguistic story.

NEW DIRECTIONS:

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THE HONORS PROGRAM OF HOPKINSVILLE HIGH SCHOOL

BY ELIZABETH VAUGHAN
Chairman, English Department
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Nearly always in every school there is one department which receives the most negative criticism. Often it is the English Department and usually it is deserved. We simply have not been as efficient in teaching the communication skills of listening, speaking, reading, and writing as we should have been. Or, perhaps I should say we have not kept pace with the changing world and the progress made in science, math, and other areas.

Realizing our weakness and acknowledging the need to upgrade our work, the faculty of Hopkinsville High School early in the school year of 1961-62 began to think about, discuss, and plan the revision of our entire English program. After several months of reading and thinking, in March 1962 the principal, the supervisor, and the English faculty began a series of meetings for work on changes in the curriculum. We began with an honors class in the twelfth grade for 1962-63. Actually, it should have been called an advanced class because it was a section of the most capable students who not only used the regular program but also were given other materials of greater depth and complexity. The first course has been revised completely, but we felt that it was a good beginning.

Today, language study, composition, and literature are taught as an integrated subject. We study intensively selected works of literature. Much emphasis is placed on the student's own careful reading and critical analysis. He writes critical analyses; he defends or disagrees with the author's point of view or theme; he analyzes plot and character, understands the symbolism and imagery of the selection, and begins to recognize the style of various writers. Students are also required to read widely from a required list and are encouraged to do much free reading from extended lists garnered from other high school libraries, public libraries, college libraries, and NCTE, and other like organizations. These lists include works of modern fiction, the classics, biography, history, essays, poetry, and philosophy.

Expository writing is emphasized, but narration, description, and persuasion are not neglected. Much of this is based on literature read, but a portion is based on the student's own experiences and emotions. Some writing is done in class and some out of class.

Grammar is not taught as such but is taught when needed as a part of composition and speech. Independent assignments requiring much reading and use of the library, note-taking, organizing, and reporting are made each semester. Audiovisual aids and guest speakers help to vary our class procedure. This year when we were reading and discussing *Cry, the Beloved Country,* we were fortunate in securing for a speaker a minister who was born and reared in South Africa. He made the people ''live'' for the class.

Since the first class started in 1962, we have extended the program down through the seventh grade. We have tried to make the program sequential, using somewhat the same plans and adding to each grade level more depth. However, since no two teachers teach alike, our programs differ enough so that they are not similar year after year. For example, in the junior high school composition, more emphasis is placed on the student's selection of subject matter and the re-creation of his own experiences. As he goes on up the ladder, he writes more about what he reads. Some teachers plan their work thematically; others, chronologically; and still others by types. Vocabulary building is increased each year. Students themselves make suggestions about their needs and desires. Our graduates have come back to offer suggestions. And so the program has grown and expanded to fit the needs of a particular group.

Participation in Honors English is always voluntary. Recommendations from English teachers, the guidance counselor, and other faculty members; aptitude, achievement, and reading tests; past performance; and the students' own desire to really achieve—all of these are used to select a group of students who are willing and eager to work. The guidance counselor does most effective work in explaining the nature of the course in conference with student and parent. Both of these must be willing for a student's name to be put on the roll of this type of class. We have had only a few who were unwilling to do this work. In fact, almost as soon as the first semester ends, requests for that class begin to flow into the office.

We feel at Hopkinsville High that this has been a successful program and that our efforts have paid off generously. Our students who go on to college succeed more easily. Those who go out to work are better workers and more earnest citizens. It has raised the educational opportunity for the able student and has caused many average students to ask for the same type of work. So, the program has rubbed off on other groups, and enrichment of regular classes has taken on new life. It has challenged our teachers and improved their morale. It has proved that young people can rise to the occasion when properly challenged.

Such a program is demanding on both teacher and student. It takes much time—nights and weekends—to plan and prepare for the class. It takes time to read, evaluate, and give constructive criticism of the many themes. It takes willpower not to fall into a rut and use the same old material and plans year after year. But the satisfaction in seeing our young people mature into worthwhile citizens is so wonderful that we feel it is worth our full effort.

Any school, large or small, can organize Honors classes. A farsighted principal, a willing English faculty, a dedicated counselor, and interested parents are the nucleus of such a program. If you are interested, begin to dream and plan; then "put props under your dreams." I promise you that you will never regret it.

THE COLLEGE PREPARATORY ENGLISH PROGRAM: DANVILLE HIGH SCHOOL

BY REVA CHRISMAN*
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Of eight years' standing, the college preparatory program at Danville High School is still in the experimental stage. Designed to meet the needs of all college-bound students rather than as an honors or advanced placement group, it is open to all students who have demonstrated competency in English studies during their first two years of high school and who have the recommendations of their freshman and sophomore English teachers.

Following the guidelines for language, composition, and literature in the *Freedom and Discipline in English* report of the Commission on English, the program resembles in many ways the college preparatory courses currently offered in a number of Kentucky high schools. Its specific goals are:

1. To increase the appreciation and enjoyment of good literature as a means of enriching and illuminating life by providing: pleasure, vicarious experience, insight into the human condition, awareness of man's potential for good and his penchant for evil, and recognition of the clash of values in present and past times.
2. To improve the ability to read and understand works of literature, noting especially the author's purpose and meaning, his logic and evidence, and the relationship between his style and content.
3. To gain an understanding of the English language as a flexible and changing medium of expression.
4. To develop proficiency in speaking and writing standard English.
5. To develop an adequate and precise vocabulary, at the same time learning to distinguish between emotional and nonemotional language.
6. To gain experience in research and to develop good habits in writing research papers that conform to conventions generally accepted as correct and appropriate.
7. To write coherent, grammatically correct essays on a reasonably mature level and with a recognizable plan of organization.
8. To foster a sense of independence and responsible scholarship among junior and senior English students as preparation for academic life in college.

The nature of this or any course depends upon the class being taught, but a mastery of basic terminology and a degree of proficiency in usage must be expected of students in a selective course[1] Consequently, all grammar study is functional and aimed at the development of an effective style of writing. Superior students profit considerably when passages from their writings are projected onto a screen or duplicated without names and distributed for discussion. In analyzing and trying to solve difficult problems of sentence structure, paragraph development, transition, or logic which have arisen in their attempts to express themselves, students begin to recognize the rationale behind grammar.

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* Mrs. Chrisman has recently joined the staff of the Laboratory School, Eastern University. She was at Danville High School for four years.

Composition, closely correlated with the depth study of literature, forms the backbone of the course. The emphasis is upon exposition, and students are expected to develop skill in writing essays which are based upon a single, manageable thesis supported with sufficient evidence for the drawing of logical conclusions. Description, narration, and argumentation are taught not as ends in themselves but as means of developing ideas.

Obviously, one of the most important and difficult tasks facing the teacher is the formation of writing assignments which are both instructive and interesting. They should strike a happy medium between student interest and intellectual rigor. Nevertheless, it is infinitely better to ask too much of students than never to make them strain at all, and it is altogether disastrous to give college preparatory students frivolous assignments which pose no problems and which they can toss off in ten minutes.

Assignments should, of course, be developmental. They begin with a single concrete object, progress to metaphorical definition, and end in complex literary analysis. In *A Guide to Written Assignments* Robert Kiel suggests that definition begin with the problem of defining a tennis ball, "and if the class is forthwith sent home to decipher Camus, the message of the tennis ball will sink in."[2] The idea here is that if disagreement and confusion can arise over the definition of a single concrete object (as they invariably will in group discussion), then students will realize the particular care which must be taken in dealing with complicated abstractions.

The truth of this assumption was borne out in a few experiments conducted in the senior college preparatory class. A golf ball, a weather-beaten board, and a plain ceramic vase served as subjects for objective description. With the help of a few capable art students who reproduced exactly what the students described, one teacher illustrated the need for accuracy. Another time, a set of papers describing the process of learning to ride a bicycle was followed by live demonstrations of bicycle riding in class. Students were quick to perceive the chaotic results of inaccurate and poorly-sequenced details as volunteer riders were frustrated in their attempts to follow the steps prescribed in some papers.

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[1] This obviously necessitates a carefully coordinated and sequential program developed in cooperation with freshman and sophomore teachers. It is not too much to say, in fact, that the success of the college preparatory program is predicated upon their efforts.

[2] Robert Kiel in *A Guide to Written Assignments* by the staff of Expository Writing 10, Harvard University (Boston, 1965-66), p. 2.

Subsequent papers calling for a definition of existentialism and an analysis of existential elements in a Hemingway novel showed at least a modicum of discipline. It is difficult, of course, to attribute improvement in student writing to single, direct causes, but it did seem that the exercises in fundamental techniques had had some ameliorating effects upon the essays of a more complex nature which followed them.

Topics for compositions vary from year to year as new literature is introduced, but a few may serve to exemplify the others:

1. *Comparison-Contrast.* Compare or contrast the attitudes and values of the speaker in Tennyson's "Ulysses" and Eliot's "The Love Song of J. Alfred Prufrock."
2. *Analysis.* Write an essay in which you discuss one of Hardy's novels with respect to the resemblances it bears to Greek tragedy. Your discussion should not omit use of the three unities, the chorus, and the tragic hero.
3. *Argument.* Defend two of Katherine Mansfield's short stories against possible charges of sentimentality.
4. *Definition.* Define imagery and give illustrations of your definition from "The Eve of St. Agnes." What does Keats's use of imagery accomplish in the poem?
5. *Description.* Using Fosdick's "White Island" essay in the Atlantic (October 1965) for a model, write an essay describing a favorite place of your own. You will want to establish an air of informality between yourself and the reader, and like Fosdick, make a few comments about your philosophy of life. (Your tone may be light, but your intent must be serious.)
6. *Analysis.* Analyze Donne's "Death Be Not Proud" considering it not primarily as a poem but as an argument. The poet defines, asserts, argues, persuades; he also implies, assumes, contradicts. How in his "proof" does Donne employ induction, evidence, deduction, analogy? Consider the form of the argument as well as its moral and aesthetic appeal.

Finally, why is the argument effective or not effective?[3]

If composition is the backbone of the college preparatory course, literature is its flesh and blood. Ideas derived from the anthologized literature, selected paperbacks, and current issues of the *Atlantic* serve as the nuclei of class discussions and the bases for original essays. Hardy's philosophy of despair, Faulkner's myth of the South, and Orwell's indictment of communism are cases in point. Literary genres, historical trends, and modes of expression have also furnished class material. Student-moderated discussions, panels, and symposiums have dealt with Shakespearean criticism, the history of the English novel, and individual books such as *A Separate Peace* and *The Vanishing Adolescent*. Works are constantly related to universal themes and the concepts of man. A depth study of modern poetry culminates in formal explications and "live" presentations of poems by whatever means the students deem appropriate. These "means" have included: live snakes, dead snakes, improvised color TV, balloons and suckers, posters, paintings, and recordings. Student-directed dramatizations of scenes from plays by Shakespeare and Shaw have provided enjoyable diversions.

Innovations in the teaching procedure have been modest and not always successful, but the college preparatory program has, on the whole, been well-received. The biggest problem at the present time is in limiting the enrollment so that adequate attention can be given to each student.

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[3] Adapted from the Harvard *Guide*, p. 6.

ENRICHMENT PROGRAM BEGINNING IN 11TH GRADE FOR COLLEGE-BOUND STUDENTS

BY MRS. JEAN HOCKER
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Butler County High School
Morgantown, Kentucky

With all the furor over the "New English" with its linguistic background and with federal funds available now for numerous new teaching materials, it was difficult to decide what to add to or delete from one's curriculum. After surveying my situation of teaching traditional English and American literature to juniors at our one consolidated high school in the county, the need was evident for a more challenging and rigorous course of study for the college-bound or above-average student.

To initiate such an enrichment program, I relied upon informative materials and inspiration that I had received while attending an NDEA English Institute at Peabody College during the 1966 summer term. This institute had featured a study in modern perspectives of English, a composition course, and the very latest collection of films, filmstrips, textbook series, monographs, and curriculum guides. The monograph series, *New Aspects of Language* written by Dr. Gerd Fraenkel and published by Ginn, offered excellent materials adaptable to a teaching unit about language.

Each monograph presents a different aspect of language, such as Number 1, *What Is Language?* and Number 2, *Writing Systems.* These can be used as separate teaching units if preferred. With Title I ESEA funds, two sets (*What Is Language?* and *Writing Systems*) of thirty each were ordered in paperback editions. These booklets were kept for classroom use by the control group of twenty-five selected students who at least had expressed a desire to attend college or who had definite plans for attending college. The reading level of the monographs is definitely senior high level and should be confined to the special class unless other students ask to check them out for independent reading.

By the end of the year, this group of twenty-five students had participated in the following activities:

1. Completed the regular or basic 11th grade English and literature course.
2. Read one of the monographs, *What Is Language?* which points out the central position language occupies in our lives.
3. Used nine issues of *Reader's Digest* educational edition with time spent on "It Pays to Increase Your Word Power."
4. Had spelling review of words taken from a "500 Most Misspelled Words List" or of word lists that I made from the students' own written work.
5. Used for book reports a list which recommended some of the most important books in literature. This list was compiled by the librarian and members of the English Department at Punahou School, Honolulu, Hawaii, and includes the following:

Balzac	PERE GORIOT
Benet	JOHN BROWN'S BODY
	THE BIBLE
Bronte	JANE EYRE
Cervantes	DON QUIXOTE
Clemens	THE ADVENTURES OF HUCKLEBERRY FINN
Conrad	LORD JIM
Crane	THE RED BADGE OF COURAGE
Defoe	ROBINSON CRUSOE
Dickens	DAVID COPPERFIELD
Dickens	THE TALE OF TWO CITIES
Dostoievsky	CRIME AND PUNISHMENT
Fitzgerald	THE GREAT GATSBY
Hardy	THE RETURN OF THE NATIVE
Hawthorne	THE SCARLET LETTER
Hemingway	A FAREWELL TO ARMS
Homer	THE ILIAD and THE ODYSSEY
Lewis	MAIN STREET
Marlowe	DR. FAUSTUS
Miller, Arthur	THE DEATH OF A SALESMAN
*****	MYTHOLOGY FROM GREECE AND ROME
O'Neill	EMPEROR JONES
Paton	CRY, THE BELOVED COUNTRY
Remarque	ALL QUIET ON THE WESTERN FRONT
Shakespeare	HAMLET
Shakespeare	MACBETH
Swift	GULLIVER'S TRAVELS
Thackeray	VANITY FAIR
Thoreau	WALDEN
Wharton	ETHAN FROME
Wolfe	LOOK HOMEWARD, ANGEL

No special testing was done for evaluation of this program, but the students' interest was gratifying. Self-improvement was the motivating force as grades were given only for the regular work. While no miraculous results are claimed for this class, I feel that this effort represents a beginning for a more stimulating program which, with polish and revision, can provide a greater variety of good reading and should help establish a solid foundation in language arts for the college-bound student.

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AN ADVENTURE IN SPECIAL EDUCATION

BY PAULINE GREEN
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Franklin County Schools
Frankfort, Kentucky

It was in September 1966 that I embarked with my class of 15 educable mentally retarded children into a new adventure in learning. It was fulfillment of my dream and I had worked hard to make it reality.

As second grade teacher in this same county school, I had been guilty of sending on to the third grade children who I knew would be unable to cope with the pressures of the regular classroom. These were the disabled ones whose progress had been retarded by some fateful illness or birth injury, or simply as a result of an impoverished or a broken home. Outstanding among these was the little crippled Johnnie, a victim of Tubercula Meningitus, with resulting brain damage. After his two years in second grade I knew I must send him on, and with an ache in my heart I did, knowing that there was no place in our school system for him.

So it was a joyous moment for me to gather my little group of, shall we say, the "neglected ones" around me. And there among them was Johnnie beaming with happiness. How he worked to make our class a success! True, he had grown tall now after five years and walked with scarcely a limp, but I found he had made little progress scholastically since he had left second grade.

Oh, it was not easy, I assure you! The odds were against us. For one thing we were supposed to be an Elementary Educable Class with a four-year age span. But, since ours was the only available class, we had to spread our range to cover six years in order not to leave out people like Johnnie who had needed such a class so long. This called for a lot of adjusting.

Then there was the problem of educating the rest of the school as to what kind of class we were so the children would not be taunted by being called "first and second graders." Even the children themselves had to be reassured many times that they had not been "put back." It was here that I really appreciated the cooperation of the other teachers, for it is they who establish the attitude of the student body and community as well in such matters.

We had to be so careful about books! Even though the content had to be easy, these children must never be insulted by a reference to first grade work, though that in fact was just the level many of them had to work on. Fortunately, one of the book companies had just come out with some interesting little science readers. These were based on the linguistic approach and with my slowest were a godsend.

Scholastically, of course, the main emphasis was on the language arts, particularly reading. True, reading came slower for these children but I found they could be taught with patience. Granted they may never go as far as their more normal friends, but how important it is that they do reach their potential and become contributing members of society rather than a burden.

During the year all made progress. The four "non-readers," with the exception of one with an added emotional problem, learned to read very well at primer level. Others showed still greater improvement. They learned to listen with increased attention span, and many were the books and poems we shared.

Much of our time at first was spent with games, but don't think for a moment we were just playing. We were learning to live together, to follow the rules, and to take turns. The principles learned here carried over into the language experiences as they learned to work in groups.

One thing I sought to teach the children was respect for persons and property; this I felt was basic to all other learning for them. Here my great task was teaching them first to respect themselves. I soon learned the key was praise and this I used. When I could find any little thing to praise them for I did so, because recognition was what they wanted more than anything else. Being mildly retarded and many also culturally deprived, seldom had they received a word of approval.

Some of our most interesting experiences came through our 4-H Club. Of course we couldn't follow the programs set up for the county, but we always came up with one, with each child usually taking some part. How proud the officers were when their names were published in the paper (Johnnie was vice-president) and how delighted was one girl with a blue ribbon on her apron at Rally Day!

Most amazing though were the changed attitudes of the pupils. I am thinking now of a thirteen-year old, at first almost totally without respect for anyone. This boy did not read, thought he could not read, and was unwilling to try the simplest materials. The educators would have called it a reading block, I suppose. It took a semester to get his cooperation. But his progress the second semester was amazing and with it came a complete change of attitude and marked improvement in personality. These are the things that make Special Education a rewarding experience for both teacher and child.

AN EXPERIMENT IN LEARNING

BY ESTELLE WHEAT
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An important reason for grouping students is that material presented in English classes may be better suited to the group for which it is intended. Yet many classes of "slow learners" sit through classes with little more change than a "watered-down" version of the same subject matter offered to college bound students. No wonder English is voted the most unpopular subject with these students. By the time they have reached twelfth grade many of them have failed English one or more times, have grown to hate repetition, and see no real connection between the text book and their world.

Students who come into my C and D level classes with hostile attitudes, low opinions of English, and a habit of failure are soon surprised to find themselves feeling at ease with no reason to be hostile. Many of them are already at work in gasoline stations, restaurants, and variety stores. They are aware that two of their greatest needs are, first, the need to get along with people, and second, the need to speak with some degree of ease to employers and customers. Yet no text book nor English class has given them any workable formula for accomplishing this. Three years ago, when I faced a new class such as I have described, I took a close look at myself my aims, the text; then I tried to imagine myself in their place. "Well, Estelle Wheat," I thought, "if they are to get more out of this class than they have from others, you'd better do something." I made up my mind to establish the reputation of being the most enthusiastic English teacher they'd seen in the class room! I thought if I could establish such a reputation, I'd have to live up to it.

It worked like magic. Three things happened:

1. My enthusiasm almost entirely overcame my dread of the endless days with low achievers.
2. My enthusiasm affected the class, and they, too, became enthusiastic.
3. Instead of complaining to my colleagues, I began to brag about what *we* were learning.

Since students had already demonstrated that they were not buying what text books were selling, I decided to use no one text book, but to rely on paperback books and my own ingenuity.

Students agree that everybody really wants to get ahead, to have people like them and to agree with them. They felt that one good asset would surely be the ability to get along with people. We discussed ways of making people agree with us and ways of disagreeing with people without offending them.

To help the students acquire the ability to converse with ease I had to reestablish their failing self-respect. Each student could do something that no one else could do. As they began making 60 to 90-second talks to the class about things they had earned the right to discuss, their self respect began to rise as did respect for each other. They forgot their failures as they described things they could do successfully. The discussion seemed to move (as I had hoped it would) into the question of maturity and the place of the adolescent in society.

They discussed Hell's Angels, young people and sit-ins, demonstrations, and mobs and came to the conclusion that maturity is reached at different ages and that a large percentage of adolescents are rebellious. They were then ready for a discussion of how they themselves could tackle problems as mature citizens instead of rebelling as many teen-agers were doing. We used a very real problem. Most of them drove cars to school, and since they were working after school they considered their cars necessities. We had a parking problem! No problem, however great, can be solved until it can be stated. Here my solution sounds like magic, but like all magic tricks, it is extremely simple. We followed this procedure:

1. What is the problem? People work themselves into a lather discussing their troubles without ever troubling to write out specifically what the problem really is. Instead of declaring that we have a parking problem we stated it thus: Our school has inadequate parking space.

2. What are the causes of the problem?

We listed all the causes we could think of, no matter how obvious they seemed.

3. What are the possible solutions?

We listed all solutions we could determine. When someone got off the subject, I carefully brought him back to solutions.

4. What is the best solution?

After careful study of all the solutions, we found that some of them might have worked at one time, some might work in the future, but at the present time, these might not be the best solutions.

Students learned that this method of solving problems would work whether the problem was large or small, civic or personal. They worked in groups tackling many problems. They discovered that once they had the problem stated clearly, the causes listed and solutions found, someone would be willing to listen. As a result of this kind of clear thinking they were in position to discuss issues with people in places of authority without rebelling.

One idea moved the class into another. When the class discussed how the advertising media prey upon them, we drew stick figures to represent the speakers on T.V. commercials. As the figures were drawn and comic strips completed, students saw that words actually spoken by the stick figures were direct quotations to be punctuated as such. By the time we had finished our study of advertising, punctuation had been learned without its having been an objective. They learned to write the commercials with both direct and indirect quotations.

Another "side-effect" was discovering metaphors in the advertising world. For the first time they became aware of metaphors as a tool of language instead of the exclusive tool of the poet. This study led us into the study of the origin of familiar phrases and words. They saw that language is relative and that effective communication does not depend on grammar rules. We then studied why it is better to use one level of language than another. They were by this time quite willing to accept language standards higher than the one they had always used because they saw other standards as a way of helping them get ahead. They really felt a need to get ahead.

By the end of the semester, we had read many short stories, one novel, and I had read hundreds of poems to the class. I gave a lot of thought to the selection of reading material for them. They liked poetry and were able to enjoy many types as I read aloud to the class. Together we read a wide range of types and they became sophisticated listeners, able to compare types of poetry. Many low achievers profess to hate poetry, but if they are given a chance to listen to it, they can and do enjoy it.

Planning for this class took time, patience and a lot of work. But I remained enthusiastic and so did the class. Since then I have followed the same general outline, varying it only to suit the individuals and the material available. My students are still learning, and so am I.

ENGLISH FOR SLOW LEARNERS

BY JANE STANSBURY
Teacher, Valley High School
Jefferson County Schools

A class of twenty-seven low average ninth grade boys comprised my experience with slow learners last year. One of the objectives of the English department served as a guideline: To give to the low average student some concept each day that will enable him to have a better life economically and socially.

After reading a short story from our literature book, I asked these boys to write about their future plans after terminating high school. Some planned to be "doctors," some "high school teachers," and one even wanted to be a "coach." After reading these papers I quickly realized that a different approach, other than those normally taken, must be followed. In order to help them develop a more realistic attitude towards life, I took them to the library where I introduced them to its various facilities. Here they learned of different vocations and the requirements they needed in order to qualify. As a result of their readings several classroom discussions were devoted to these topics.

In working with the slow learner, one of the basic elements to remember is his attention span. Even though he is classified as a ninth grader, his attention span may be far below that of the average ninth grader. With this idea in mind, a variety of classroom activities must be planned each day. These activities must be meaningful to the student, not just busy work. Even slow learners can differentiate between busy work and beneficial work.

It seems so elementary to play games with high school freshmen, but isn't this more realistic than using a textbook that they can't understand? From my point of view, drop-outs are caused by unmeaningful material given from textbooks that may not meet the need of the student.

A typical class day might be given to study of the principal parts of verbs, for which we play one of our games. One student would act out a verb and the first to guess this verb would tell the principal parts. This student then acted out the next verb. After spending some time with this game, students would write sentences meaningful to them using these verbs. At the conclusion of class we saw a filmstrip on verbs. Audio-visual aids most always create an interest in the student and stimulate him for a period of time.

At the conclusion of our capitalization unit, we played a game called "Strangers." In this game a student was chosen as a tourist guide. The others composed the strangers. The guide told the strangers how to reach a particular place of interest, giving his directions in detail. Each time a word was given that should be capitalized, the strangers wrote these words on their papers. After the guide had completed his tour, a check was made to see who got the most correct. This is a listening exercise as well as a routine grammar experience. A game similar to this could be played in other areas of grammar, such as punctuation.

These students are not creative and cannot be original in their writings. Their best writings result from having pictures or other visual aids presented to them. One possibility would be a pantomime from another classmate. As an example, a student might participate in some field of athletics. This student might present this athletic ability in pantomime and the others would write what they see. From this writing experience we gained our vocabulary and spelling lessons.

The key to teaching is encouragement. This especially applies to the slow learner. For every fault found, a word of praise can be found also.

One of our own Kentucky writers has well stated my own personal philosophy regarding the slow learner, "The needle's eye that doth supply the thread that runs so true."

ENGLISH-SOCIAL SCIENCE EXPERIMENT AT P.R.P.

BY ROBERT W. CRABTREE
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The last few years have seen heavy emphasis placed upon academic excellence by our society. Educators, trying to answer the call, have found it expedient in many cases to sweep the slower achiever under the carpet. This has widened the social gap and sown for a bitter harvest. Recent upheavals have made it plain that a new approach must be found for the lost battalion in education.

With the above problem in mind, we at Pleasure Ridge Park have instituted, on the ninth grade level for slower students, a combined English-Social Studies class. We have a number of explicit goals.

First, the larger block of time is directed toward a closer student-teacher relationship. These students need to be respected for what they can do rather than condemned for their shortcomings. When the little light comes on in their minds, the reflection in their eyes seems a little brighter than in others.

Second, a small homogeneous group makes possible the establishment of a freer atmosphere. In a heterogeneous surrounding these students often withdraw because of taunting from the more progressive students. Many significant suggestions and discussions have generated from this class. Third, when the student knows the teacher is truly interested, we feel his values can be changed toward himself and his community. Too many of these students seem satisfied at the prospect of charity for the rest of their lives, with no desire to compete in society.

The basic attitude of the student is the focal point of this class. Realizing that he sees little relevance for himself in English or civics, and his overall view moves little from the here and now, we are trying to concentrate on *his* world.

For example, we had one unit on how to get a job. The student wrote for, and received, an interview from an actual employer. It was all preplanned and the student knew no job was available, but the situation was realistic. Many hours of preparation and evaluation were involved.

A unit on the home proved to be of value. Each student kept a record of how he spent all his time for one week. He was then given a hypothetical salary with determined expenses for one month. Budgeting time and money was a new experience for most. We also included in this unit one's relationship with his next-door neighbor. There were discussions on responsibilities and privileges, and self-discipline—the student's weakest point.

Of course there were units on grammar and literature, but each was directed, as nearly as possible, to the student's sphere.

Evaluating a first year class is difficult because progress is relative to the future. Academically there were no gold stars, but seeds were planted. The social graces were lacking, but discipline presented no problem.

The student learning may have been questionable, but not so with the teacher. He learned there is a spark of creativity lying dormant in the depths of many students, awaiting the right stimulus to emerge to the surface. Being a part of that stimulus is the reward of teaching.

NEW DIRECTIONS:

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TRENDS IN READING AND THE LANGUAGE ARTS

BY MISS BETSY MYNHIER
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The story of reading instruction from the Colonial period to the present reflects the changing religious, economic, and political institutions of our growing and progressive country. As the world has changed so has the curriculum changed. Reading is intrinsically interwoven with all life's activities.

The atomic age brought pressures which started extended efforts to produce better reading instruction. Much research has gone into evaluation of materials and their effectiveness. Authors and publishers have spent much time in developing materials which will meet individual needs and help the learner to gain better and faster results.

Teachers are being trained concerning the multi-approaches and materials which can help in establishing more functional reading laboratories and programs. The use of individualized instruction, television, programmed materials, the Augmented Roman Alphabet, and the linguistic approach are some to the new approaches which are being studied and evaluated and will eventually lead to revision in materials and practices.

The advocates of individualized instruction feel that children take a greater interest in reading and read more widely than they would under more traditional methods. Those who oppose individualized instruction do so on the presumption that it would be difficult to provide for the basal reading instruction in the skills and abilities which are so essential to mature reading.

Television is being used as a new medium for reading instruction. The medium of television has rich possibilities to make great contributions. Television can bring expert teachers to a great audience who are unable to attend school.

Programmed instruction and the teaching machine have also entered the field of instruction. Through the use of materials which break subject matter or skills into small learning units, programmed learning is achieved. The most frequently used programs in reading are those in which questions are asked or in which true-false statements or multiple-choice exercises are presented, all based on content read. The child writes his answer and immediately checks with answers which have been provided. The most enthusiastic proponents of programming recognize its limitations and most certainly do *not* advocate its use for all teaching. Programmed instruction is thought of as an effective learning device to free the teacher from repetitious tasks and take better advantage of her teaching skills. The study-skills area may be given some practice with programmed materials. Some of these, however, do not lend themselves to programmed techniques.

The new Augmented Roman Alphabet invented by Sir James Pitman of England is for use in teaching beginning reading. Pitman believes the new alphabet to be a simpler and more consistent code for the English language. Pitman proposes that this alphabet be used in materials for beginning reading until children develop sufficient skill to transfer to the reading of a text in which the conventional English alphabet is used. Conclusive evidence is not yet available in regard to the effectiveness of teaching Roman alphabet. The use of this medium is undergoing long term investigation.

Linguistics is the study of human speech, a science which has to do with the origin, nature, modification, and structure of language. The linguists' practical suggestion to teachers of reading is to use beginning reading material sentence patterns which are more natural and which are already used by children in their oral speech. Practice in evolving sentence patterns in the elementary grades is usually confined to oral sentences and writing or the use of word cards in building sentences.

Teacher aids are allowing the teacher more time in the school day to spend with individuals and groups who need her personal contact to diagnose and evaluate.

Tape recorders are being used to help children record comments and later refer to the recording for answers. Their primary usefulness is as a means of self-check for individuals who are working to improve reading skills.

The technological revolution has incited great interest and action in the world of education. There is great need for our students to become more interested in science and in mathematics, which is closely allied to science. More attention is being given to the special skills and approaches and to the recognition of unique patterns in science writing which is needed to read science effectively.

Attention being given to the development of skills needed for interpretative reading in the content fields will prove helpful. Educators are becoming conscious of the great need for teaching the skills required in reading in the areas of specialization. There is an increased effort to teach students *how* to read in the special content areas in order to grasp the real significance and meaning of those areas.

The ability to evaluate, to judge, and to check authenticity are vital to critical reading. Thinking and evaluative skills are being emphasized in reading.

The Basal Reader Approach to reading is the most widely used approach. There are many series of readers being used throughout the country. In the basal reader approach, the vocabulary is controlled and a balanced and sequential skill program is provided.

Changes and revisions are constantly being made to better meet the needs and abilities of the learner. It is hoped that teachers will keep themselves well-informed concerning all approaches and materials which are available. With the help of teachers who are willing to be a part of research in the field of reading, it is indeed possible to find better ways of teaching reading to the slow and the average and of challenging the gifted.

Eminent men and women are busy tapping the creative and artistic talents of audiovisual experts, professional writers, and many others to better adapt school subjects to the needs and abilities of the learner. The work of J. Lloyd Trump points out that all school subjects cannot be taught well to the same number of students in the same classroom environment. He stresses the need for large classes, small seminars, and individual study, and for a variation in the length of class periods, depending on what is being studied and by whom. The major theme of his writings is "No bells ring." We are moving from the needs of the group or class to the needs of individual children. We are putting less emphasis on memorizing facts and more on questioning, discovering, and probing.

Dr. Mildred A. Dawson, Immediate Past President of the International Reading Association, submitted the following Guidelines to Improvement in her "Citation Address" in Dallas. The Guidelines, when followed, will elevate the local, state, and national reading program.

1. Teachers and school officials need to work cooperatively in planning and effecting improvements in the program, since both are responsible for the results.
2. Each teacher and administrator on the staff should know

just what he is to do in bringing about better reading. When duties and responsibilities are clearly defined, it is much easier to make one's contribution to a cooperative enterprise.

3. The campaign of improvement should begin at the level of current practice and move gradually toward better teaching. No one should attempt to revolutionize instruction overnight.
4. As a point of departure, it is important for teachers, principals, and other participants to study current practices in the school critically in the light of professional recommendations.
5. When desirable modifications in the program have been identified, agreed upon, and defined, no attempt should be made to introduce all the improvements at once. Gradual introduction allows the teachers time to incorporate the changes into the classroom thoughtfully and skillfully and avoids placing undue burdens on the staff.
6. Principals and supervisors should give continuous help to teachers who need it.
7. Periodically the staff should assess the progress achieved and the difficulties met in bringing about the reforms. The plans adopted may be revised and extended as the need for such changes becomes apparent.
8. The more capable teachers on the staff should be encouraged to offer leadership in the study of problems, in the evaluation of books, in experimentation with new teaching methods, and in carrying out research studies if they so desire.
9. Administrators should enable teachers to have stimulating professional experiences as often as feasible. Examples are visiting days to see superior reading instruction, attendance at local workshops on reading, attendance at the meetings of local and state councils of the International Reading Association and its annual convention, and encouragement to participate in reading-refresher courses given by the universities.
10. Professional books and magazines on reading should be made easily available to teachers; especially helpful is *The Reading Teacher,* a periodical published by the International Reading Association.
11. The work undertaken during any year should be regarded as laying a foundation for continued effort during subsequent years. In this way, the program can be continuously improved and kept up-to-date.

THE DEVELOPMENTAL READING PROGRAM AT WARREN COUNTY HIGH SCHOOL

by
MRS. FRANCES OLIVER
Warren County High School Developmental Reading Teacher
and
MRS. MARTHA ALICE EVANS
English and Developmental Reading Teacher
Warren County High School
Bowling Green, Kentucky

The Developmental Reading Program in the Warren County Schools is in a state of development. Under the very capable leadership of Mrs. Virginia Murphy, Title I Supervisor, each individual reading teacher is given much freedom in planning her own program to fit the teaching situation and the varying needs of the students.

Every teacher has had some students who studied attentively but who never grasped the meaning of the material. These students cannot work mathematical statement problems, cannot relate facts they have just read, cannot follow recipes in home economics, or cannot understand the written directions for operating a machine in shop work. They have often bluffed their way through the grades but with an ever-increasing dislike for school and everything connected with it. Simple tests show the reading teacher that these students often have very low comprehension of what they read, though they may call the words correctly and even with good speed and oral expression.

Last fall the Developmental Reading Program at Warren County High School was designed to include the students from the ninth and tenth grades who were recommended by teachers and whose scores on an achievement test were two or more years below their grade level. So many were found to be in this category that it was decided to place twenty in each class and divide it into two groups. One group went to the Reading Room with the reading teacher while the other group stayed with the English teacher. These two teachers shared plans and materials, but the English teacher stressed spelling and grammar instruction. The groups changed rooms and teachers each nine weeks.

There was much evidence of boredom and withdrawal when "the same old grammar" was presented in the English class. But when the teacher read the group a story they were highly pleased and many asked that they might read also. With this in mind, during the coming year we plan to use more literature in the English class, incidentally introducing grammar. The students will get a taste of good literature and an acquaintance with other peoples and ways of life, other viewpoints, and experiences which they can never share in reality. Excellent films which we plan to use along with literary selections are available in our school and in the Third District Audio-Visual Library.

When we begin to work with a group of students, a series of tests and inventories is given to determine the oral reading level, comprehension level, letter and word recognition ability, phonic skills, and, to some extent, emotional problems along with hobbies and interests. A diagnosis is made, but this may change from time to time. It is most important to know as much as possible about each individual. Each student's work and progress record is kept. It is found that oral and written scores are not the same.

Last year there were two main groupings within the section of the class which was in the Reading Room. The retarded group included non-readers and those that read up to the sixth-grade level. The second group was made up of those who read above sixth-grade level. Our tests revealed two types of students in the first group. There were those who read words very well but could not comprehend, and there were those whose mechanics of reading were extremely poor but who could relate every detail. Programs were designed to meet the needs of each individual student with three to five groups per class. The materials used with these groups were: Sullivan's *Programmed Material, Reader's Digest Skill Builders,* Kottmeyer's *Reader, Driver's Manuals,* filmstrips, records and Alphabet Phonetic Structural Linguistics (Dr. Shedd's material). There were no outside assignments, but each student was encouraged to read something of his own choosing.

The retarded group was given a variety of exercises to increase vocabulary, spelling skills, pronunciation, outlining skills, ability to find main ideas, reading speed, and comprehension. Corrective or proof reading was used. The wide selection of reading materials used included: *Let's Read,* Books I and II, *Read, Write and Spell,* E.D.L. Controlled Reader, Tach-X, filmstrips, *Reader's Digest Skill Builders,* tape recorder, records, magazines, and newspapers.

The most progress made by an individual was 4.5 years. The average progress for the entire program was 1 year. Regression was shown by only three of the 120 students in the program.

The year's experience with the program proved that the classes were too large. Individual help is often absolutely necessary for a successful program. There is also a need for classes for students who do not read above fourth grade level. Most of these can relate answers orally but cannot write the answers. Intelligence is not the big problem, for many were found to be able to do average work when the proper teaching techniques were used. Also we believe it will be wiser to rotate classes between the two teachers at the end of the semester rather than at the end of the quarter.

An innovation to be incorporated this year is individualized reading. The student will be allowed to choose a subject he would like to pursue and books will be secured for his use. Periodic conferences will be held to discuss his book and to plan the best method for sharing his book with the class. This should help to remove the stigma from the very slow child and give him a sense of accomplishment.

The goals for the reading program are:

1. To develop skills in reading so that there will be improvement in all subject areas.
2. To help the student develop standards that will make him a good citizen.
3. To enrich and extend the student's experiences so that he may live a happier, better adjusted adult life.
4. To create a permanent interest in reading so that he may learn to read both for pleasure and information.

All things considered, we are happy with the results of the year's trial of the Developmental Reading Program. We feel that several young people remained in school after their sixteenth birthday largely because of the individual attention the program allowed for them, because of the experience of realizing success in their endeavors, and because of the satisfaction gained when they were able to select books to read which were on their own level.

Two students who were non-readers at the beginning of the year returned to the Reading Room voluntarily during their study period when they were allowed to do so. One of these boys was reading on first-grade level at the close of school, and the other had learned all of the alphabet except four letters. They both enjoyed seeing the films and surely gained knowledge from them.

We must take the child where we find him and recognize him as an individual who has his own peculiar set of problems but who also has the same universal desires in his make-up that everyone else has. We must accept him as he is, rejoice with him in his triumphs, and soften the blow when he is defeated.

AN EXPERIMENTAL READINESS PROGRAM

BY MARY B. SMITH
Lincoln Elementary School
Louisville Public Schools

Children are coming into our schools lacking in basic motor-perceptual skills. As a result, they are less able to participate in the formal educational activities which are arranged for them and are less able to learn from these activities.

In an attempt to meet the needs of these children, teachers in the Louisville Public Schools have embarked on a program of early identification and aid for children with learning disabilities. Initial impetus for the program came through Dr. Dorothy Simpson of the University of Louisville. Joint efforts of the general supervisors, the psychology department, the physical education department, and the curriculum division resulted in numerous in-service meetings, a Title I program, a generous supply of Title I equipment, and a curriculum guide entitled *A Developmental Approach to Learning,* written in the summer of 1966 and used initially in the 1966-1967 school year.

This guide is an interpretation of the theories presented in the publications of Carl Delcato, Newell Kephart, Ernest Siegal, and Dorothy Simpson. The experiences are listed specifically for use with children with learning disabilities. Some educators, however, have stated a belief that a developmental approach to learning should be used as a readiness program in all first grade classrooms.

Five hundred and fifty different experiences are listed to provide wide choice of activities to help meet the individual needs of each child in a daily program of neuro-muscular activity.

The key to success in this program is not methods and devices but a deep awareness of the individual developmental pattern of each child.

Motor-perceptual activities are listed for use in five areas of the curriculum—motor skills, reading readiness, handwriting, mathematics, and art.

In the motor skills area, the child works to develop a sense of direction, which is the way we relate ourselves to our environment. He must be helped to locate his gravitational axis and develop flexible posture, which is the basic movement pattern from which all movement patterns must develop. Then he works to develop bilaterality, two hands working together, two feet together; alternating laterality, activating each side to operate independently; and integrated laterality, one side helping the other or interaction between the two sides. Other activities listed are used to strengthen the weak side and to develop directionality, eye-hand and eye-foot coordination, body image, and space discrimination.

The reading readiness section lists activities to develop ocular motility, peripheral vision, visual, auditory, and tactile perception, gross and fine motor skills, kinesthetic awareness, form perception, and oral communication skills. Experiences are suggested for the development of many types of thinking—organized, symbolic, abstract, generalized, sequential, conceptual, and critical.

As a result of being pushed into writing before they are ready, many children develop what Kephart calls splinter skills—the use of only hands and fingers in writing instead of a total motor pattern involving the use of shoulder, elbow, hand, and fingers. To combat this, the child needs to begin work at the chalkboard and continue until the confined area that the paper represents can be coped with successfully. Activities to develop freedom of movement, gross and fine motor skills, directionality, eye-hand coordination, kinesthetic awareness, form perception, and hand dominance are listed in this section.

The mathematics area suggests a multi-sensory approach to learning, accentuating experiences with concrete materials in an attempt to build concepts and to make abstract symbols more meaningful later.

The suggested art experiences offer opportunity for the development of perceptual awareness, spatial relationships, self-image, and form perception.

A sample day of a motor-perceptual readiness program might offer the following experiences:

Reading-readiness

Ocular pursuit—following a visual target along vertical, horizontal, oblique, and circular paths

Responses to series of directions—climb over the table, crawl under the table, sit on a chair behind the table

Cutting out pictures of people facing left or right

Writing

On the chalkboard make a rhythm drawing to a classical record.

Makes circles with both hands, simultaneously changing directions on command.

Motor skills or physical education

Go through an obstacle course to promote flexible posture
Bilateral training
Hop on two feet
Somersault on pad
Trampoline—kneedrop, seat drop, bounce
Two-hand ball bounce
Angels-in-the Snow

Mathematics

Listen with eyes closed and tell how many blocks were placed on a table or how many times a ball was bounced.

Play "kitten in the keg" while blindfolded. Discover different way to find missing kegs—concepts—big, little, middle-sized.

Art

Finger painting to develop freedom of movement.

In an attempt to help prove the validity of the activity program suggested in the guide, permission was sought and granted for a three-year experimental program with a selected group of children at Lincoln Elementary School. The most immature children, those who tested lowest in the Primary Mental Abilities test and those who were not succeeding in regular first grade classrooms, were chosen for this group. Children who later showed ability to read were moved on to other classrooms. Those remaining in the group participated in the following program: the motor perceptual program as described in *A Developmental Approach to Learning*; the activities listed in the Peabody Language curriculum; the Frostig materials; extensive use of the tape recorder for the development of language skills; creative dramatics; games using the overhead projector for development of reading and number skills; and the regular first grade curriculum.

The formal reading program was begun the first of December on pupil demand. Most of the children could not work on their own. All work had to be presented and checked step by step, with all the thought processes carefully taught and retaught. All of this necessitated proceeding slowly. But words were given meaning. The children were given successful and satisfying experiences with beginning reading.

The greatest strides were made in the development of self-image. Many of these children had brothers and sisters who were either in

EMR classes or who had experienced multiple failures in school. As a result, these children were conditioned to failure. They had to be convinced that they had possibilities of attaining academic success. Several of these children came to school with their chins on their chests and eyes glued to the floor. Their self-image was so poor that they did not feel worthy to look anyone in the eye. Most of their heads are up now.

During the next two years, this group will continue to be taught through the same multi-sensory approach to learning. At the end of the three years, the children will be tested for entry into the fourth grade.

This ungraded primary block should give the "late bloomers" and immature children a chance to catch up. It should allow for the utilization of the irregular spurts of learning characteristic of the young child.

Those who advocate motor-perceptual training claim that IQ's can be raised or a greater potential for expressing the IQ can be provided. Maybe a few children can be eliminated from future EMR rolls. By starting these children along the road to success rather than establishing patterns of failure, it is to be hoped that the experimental program will make a difference in their future progress.

READING IMPROVEMENT

BY NANCY BROOME
Special Reading Teacher,
Caverna Elementary School
Horse Cave, Kentucky

Early in the 1965-66 school year, a questionnaire was given each teacher regarding the areas in our curriculum that they felt needed strengthening and updating most. Reading was given top priority on the majority of the questionnaires returned. It was felt we could best benefit our children by using a portion of the available federal funds in the areas of reading.

The project which was submitted and approved had the following criteria and objectives:

1. The teacher chosen must have at least four and one half years of successful teaching experience.
2. There would be a room prepared for the reading laboratory.
3. To more fully meet the individual reading needs of our students was the main objective of our reading program.
4. The reading teacher would not have more than ten children in any reading group.
5. Reading periods would last thirty and forty-five minutes.
6. There would be no grades given in this program.

After the project was approved and the teachers chosen, the coordinator and the teachers spent about two weeks observing other reading programs in various schools and collecting materials.

Early in the school year all students, grades three through six, were administered the California Reading Achievement Test. The students who fell below the fiftieth percentile were eligible for the reading program. From these test scores, plus the teachers' observation and recommendations, the students were placed in the reading program. Mental maturity scores were not used in screening students.

After the students were enrolled in the program in February, I administered the California Reading Test and used observation and informal reading tests to determine each students' reading level and weaknesses in the various skills. The students were grouped by their reading level rather than their grade level.

In 1965-66, I did not have any student below the third grade in the program. Last school year I had six second grade students.

Most of the materials used in the beginning of our program were materials we had made. Materials had to be ordered and they were slow in arriving. The materials we are using now are those we feel are best geared to helping students progress at their own rate of speed. There are still many materials (games, charts, stories, flash cards, etc.) that I make for the reading classes. I use *Webster-Classroom Clinic, SRA Reading Laboratory, Study Skills, E.D.L. Controlled Reader* and Workbooks, *Conquest In Reading, Dr. Spello* Workbooks, Tachistoscope, phonics records and tapes, comprehension stories on the overhead projector, Ginn's text, Dolch Books, and headsets with tapes or records. I use many mimeographed stories and vocabulary sheets.

With the materials I have mentioned, each child can progress successfully at his own rate of speed. One child may be using the Controlled Reader to improve his comprehension while another is using the headsets for a specific skill he wishes to strengthen. Some in the group may be reading silently. The students can operate the machines and they can also check their work for mistakes. Each student feels success because there is material available for him on his specific reading level. If a child reaches his actual grade level in reading, he is sent back to his classroom.

The students come to the Reading Improvement Laboratory four days a week for thirty or forty-five minutes (depending on grade level). These students also have their regular reading periods in their classroom. Reading Improvement is a supplementary program; it does not replace reading in the classroom.

I had eight groups of students last year. I start the first reading group at 8:20 a.m. My last group finishes at 2:10. I have fourteen special help students on Fridays. These students fall between the second and fifteenth percentile. I read to these students, try to communicate with them, play games, show films, play records and with a few, I use flash cards. I had a total of fifty-eight students I worked with four days a week.

To evaluate our program, we use the test score from the beginning test and compare it with the score at the end of the year. The classroom teacher and the parents also help to make a valid judgment on the progress. Many parents request that their children be assigned to Reading Improvement. For the 1966-67 school year, our test results were: In October twenty-one students fell at the twenty-fifth percentile and below. In May only five were at or below the twenty-fifth percentile.

I feel that our reading program has been very successful in both our elementary schools and the high school. Each school has a reading laboratory and a reading teacher.

I believe that any school system would benefit from a reading program. The main obstacle in developing any new program is lack of interest and cooperation. If there is the need for such a program in any school, then the first thing to do is to sell it to your faculty, parents, board of education, and administrators. The next thing is to work hard and not expect too much progress to soon.

TITLE I REMEDIAL READING PROGRAM* —FRANKLIN COUNTY

BY BETSY TERRY
Bald Knob School
Franklin County Schools
Frankfort, Kentucky

Teachers had long been aware of the fact that many children from the culturally and economically deprived homes were failing to achieve in school and were our potential dropouts. Realizing this, the Reading Teachers in Franklin County planned their program to minimize the pressures on the children from badly disorganized homes in the community. We believe that by using the oral language approach to reading we could best satisfy their needs. Reading disabilities are more prevalent in these families. These people do not discuss issues at home, nor do they use oral language which will stimulate desirable vocabulary development or appreciation of good literature. Child-dictated stories have much more meaning for this type of child than do stories in the basal readers.

We are aware of the fact that these children require an extended readiness program before they can achieve. It may be several years before they can move into a strong developmental reading program. Experience from discussions, drawings and self-dictated books about things they know and do hasten the reading process. Dramatizations which are spontaneous and completely unrehearsed contribute to the improvement of the pupils' self-concept and help develop their skills in reading. This requires many books on many different reading levels for the classroom. The child chooses the character he wishes to portray.

Boys, generally, are uninterested in primary basal reader stories. Some of us have found science materials offer very high interest opportunities for remedial reading and make for more purposeful reading. Books must be chosen which the pupil can read without much trouble. The rate at which concepts are presented must be considered by the teachers in making materials available.

The Franklin County Remedial Reading Program under the Title I Program began in 1966. The teachers attended summer school and took classes in Diagnosis and Testing for Reading

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*ESEA Program for culturally deprived children.

Problems, Techniques and Materials in the Teaching of Reading, and Practicum, the actual teaching of the culturally deprived children in Laboratory schools. Meetings were held for the purpose of choosing the newest types of materials and equipment on the market and those which were getting the best results with students with reading difficulties.

It was decided that in addition to the blackboard as a visual aid, an overhead projector and transparencies woud offer a different and more interesting presentation to these children who had lost any and all interest in school. Each teacher felt that an opportunity to hear good music and phonic instruction on records should be made available, so each teacher asked for a record player, a tape recorder, and a set of eight earphones. These make it possible for as many as sixteen pupils to hear the same program. When desirable, different groups may be going at the same time without interference to anyone. A film strip projector was ordered. Lessons in study skills, dictionary skills, and phonics, as well as fairy tales and adventure stories, are used to introduce and develop new concepts. Books of varied interests and varied reading levels are a must in working with culturally deprived children, so many of this type were ordered. *Conquests in Reading, Dr. Spello,* and other workbooks are on hand for specific problems when needed. Programmed materials were known to be needed. *S.R.A. Reading Laboratory, Webster Classroom Reading Clinic, Sullivan Readers,* and *Readers' Digest Builders* are used when and as needed.

With a wide and varied selection of materials to use, children do not get discouraged. Easy reading is provided to assure success and enjoyment. Gradually, the work becomes more challenging but never to a degree where success is impossible. An optimistic, though realistic, attitude is a must in the teacher's association with her pupils.

Our program is built around goals established at the beginning of the experiment. Thorough diagnosis, necessary if we are to meet the needs of a student, is based on factual knowledge about the child; scores on informal oral reading tests, silent diagnostic reading tests, and the Dolch Basic Sight Word tests; and analysis of the errors made.

When a thorough diagnosis has been made we can establish instructional priority. Most of our students do not need every phase of developmental reading. It is our responsibility to give the specific instruction indicated by the diagnosis. This we can do because of the excellence of our materials and books.

Our program, according to other classroom teachers, has changed the attitude of some of our students from dislike to genuine interest in their school work. The improved self images of the youngsters are gratifying.

NEW DIMENSIONS:

BROADENING THE PROGRAM TO INCLUDE THE LIVING TEXT

Developing Critical Reading Skills Through Use of the Daily Newspaper in a Fifth Grade, Mary Wolfe 81

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DEVELOPING CRITICAL READING SKILLS THROUGH USE OF THE DAILY NEWSPAPER IN A FIFTH GRADE

BY MRS. MARY N. WOLFE
Teacher,
McFerran Elementary School
Louisville Public Schools

Several years ago our class recognized a need for keeping our curriculum up-to-date, particularly in the fields of social studies, economics, and science. The textbooks we had could not present the current news concepts and understandings of events happening from day to day. It could be several years before these news items would be recorded in the textbooks.

Then we decided to use a daily newspaper to keep us informed of important news as it happened. We received one newspaper for the class. In addition, several children brought newspapers from their homes so that much of the time there were four or five papers in the room.

It was decided through group discussion that the students would be organized into committees and look for news articles that were related to our units in social studies and science.

One of the most important outcomes of using a daily paper was the formation of an excellent habit—that of living in the present by 'keeping up' with the events taking place in the community and in the world. As the children read the paper they became more aware of this world they are so much part of. They were making a start in learning how to become well-informed citizens. They began to realize that it is their responsibility as well as their privilege to keep themselves informed of current events through the use of the newspapers.

In the classroom we discovered that the daily paper could be used effectively in social studies, economics, science, health, safety, citizenship, language and creative writing. The critical reading skills were emphasized.

Early in the school year the class became thoroughly familiar with the newspaper. The introductory unit using the paper was Know Your Newspaper. The children became aware of and could locate the principal parts of the paper. They learned that many features could be found in the same place in the paper each day.

Another important outcome of the use of the newspaper was the way the children learned to distinguish between fact and opinion. The paper was most useful in the development of this concept. Members of the class wrote some news articles of their own. Some of the children wrote about an event and emphasized the facts. Others wrote articles using their own ideas and expressing their opinions concerning a current event or topic they were interested in.

We did not choose articles from the paper that were too difficult to understand. Through guidance and discussion the articles to be used by the class were chosen.

A gratifying and worthwhile result of using the daily newspaper was the way the boys and girls looked for the facts in the articles they read and then made up their own minds concerning the topic or topics being discussed. We avoided, for the most part, forming a class opinion. Rather the students were encouraged to 'do their own thinking' and decide for themselves how they felt about the issues being discussed.

An enriched vocabulary grew out of the daily use of the newspaper. The children learned many new and unusual words from the news stories. Charts were made of these words in the areas being studied, such as those pertaining to science, social studies, economics, etc.

We have used a newspaper in our classroom for several years now and I cannot imagine teaching fifth grade anymore without the use of the newspaper.

It has been most rewarding when students, now in junior high school, return for a brief visit and tell me how much the critical reading skills developed through the use of the daily paper have helped them in their classes—particularly in social studies and science.

HOW WE USE THE NEWSPAPER IN THE CLASSROOM

BY IRENE MORRISSEY
Teacher,
Medora Elementary School
Jefferson County Public Schools

"This is so much fun! Can you believe we are reading the newspaper in our school?" said one of my fourth graders. He was actually speaking for the class.

We studied a unit on Knowing Your Newspaper to enrich our Language Arts Curriculum in these ways: to encourage good listening habits, to enrich reading experiences, and to promote efficiency in oral and written communication.

During a two-week period we subscribed as a class to a daily newspaper. For a week we studied the make-up of a paper—the world news, local news, sports, and favorite comics. We discussed the way a newspaper is produced, including the many people who work together to compile a daily newspaper. Some students did research and reported on working in the field of journalism. Others reported briefly on the early history of the newspaper.

A film showing the actual production of a newspaper was viewed by the class, but the children were especially delighted when a reporter from the staff of our city newspaper brought visuals and described the work that goes into the making of the paper. She told the children about some of her experiences in writing stories for her paper.

Then we proceeded to a more detailed study of news stories. We chose certain items and listed or told the who, what, where, when, why, and how contained in the articles.

We looked for humor in news items and feature stories. It was interesting to watch for and note words that were unusual or exciting; amusing or colorful; friendly, sad, happy, or angry.

The students made attempts to create news stories of their own to advise, to inform, to help, or to entertain other children. They made up headlines and decks, wrote leads, and prepared other newspaper features. Of special interest to the students was the study of editorial pages and the cartoons.

This experiment in Knowing Your Newspaper naturally led to the desire to combine our best efforts at news stories, feature articles. editorials, cartoons, sports, comics, and ads in a paper of our own.

The advantages of this study of the daily newspaper were innumerable. It was new, interesting, and more fun for the children than I had imagined it could be. I am sure this unit developed many new skills and interests in our world and our community, and I hope the study will serve as a basis for future hours of enjoyment and enrichment, because an informed person is truly an interesting person.

THE DAILY NEWSPAPER—AN INCENTIVE FOR CREATIVE WRITING

BY MRS. HELEN W. WILDE
Teacher,
George Rogers Clark Elementary School
Louisville Public Schools

"Probably everyone who has experimented with children's creative enterprises has been amazed and deeply gratified to see the tremendous energy, concentration, and the electric atmosphere which characterize such activity."[1] Creative writing is no exception to this observation. The experiences I have had with fifth grade children, using the newspaper as an incentive for creative writing, have been both amazing and gratifying. I became interested in using the newspaper through a vitally interesting workshop at the University of Louisville. For the past year I have used the paper in my fifth grade class at George Rogers Clark School, Louisville, Kentucky.

The class consisted of thirty-five children of different social and economic levels. The reading abilities ranged from grade level 1.8 to 10.0+. The class subscription to the Louisville *Courier Journal* was for nine weeks. The papers were delivered for periods of a week throughout the school year.

When the papers were delivered, the first thirty minutes were spent in reading and discussion. It was interesting to watch the children grow in their ability to read the various sections of the paper. At first most children read the comics, but even the comics became an incentive for creative writing. As they learned to read the paper more widely, children developed interests in special sections. H————, whose reading achievement score was 1.8, searched the classified section to see what ponies were for sale. E————, whose reading achievement scored 10.0+, became interested in the James Reston column.

The newspaper was indeed a live textbook. "Children are best motivated to master desirable habits of expression when they themselves sense the need and are convinced that it serves a real and life-like purpose."[2]

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[1] Alvina Truet et al, *They All Want to Write* (New York, N. Y.: Bobbs-Merrill Company, 1939), p. 189.

[2] Garry A. Greene and Walter F. Petty. *Developing Language Skills in the Elementary School* (Boston: Allyn and Bacon, Inc., 1959), p. 186.

Many ways to use the newspaper in a creative writing program are suggested in *492 Ways to Use a Newspaper in the Elementary Classroom,* printed and distributed by the Louisville *Courier-Journal* and *The Louisville Times.* Listed below are some of the activities tried in our fifth grade class.

News Stories

Following the plan of headline, lead, and body, news stories of classroom activities were written. Individual experiences were told in news story style. Many stories from literature were condensed into news items. During a study of the Revolutionary War period, news stories were written of the battle of Trenton, the Stamp Act, the fall of Ticonderoga, and other historical events. The life of George Washington was "headlined" and presented as an assembly program.

Editorials

When the children understood that editorials expressed opinions, they were anxious to write their own editorials. Some of the topics were:

A Girl Should Be Allowed to Have A Private Telephone

Boys and Girls Should Be Allowed to Sit at Separate Tables in the Lunchroom

A Girl Should Be Allowed to Have a Dog

Children Should Be Allowed to Watch Late Television

The editorials were mounted with an accompanying cartoon. They were the favorite library table reading material for several weeks, and caused frequent chuckles from parents who came to visit.

Feature Articles

Feature articles were written on a variety of topics: Dannie, the Best Sportsman; Beth, My Best Friend; The Best Mother in the World; and My Grandmother's Farm. The articles were extremely personal but were accepted in the friendly spirit in which they were written. The writing of both editorials and feature articles created "chimneys" for emotions.

Classified Ads

Individuals clipped a "lost and found" or a "for sale" item from the paper and wrote a story of what happened to the article. The spirit of this activity carried on for many weeks. Students wrote stories at home and at school.

Columnists

One of the favorite columns was "Dear Abby." The group planned a "Dear Abby" day when individuals might write letters. A committee of three was chosen to write the answers. R——— was the unanimous choice of the class. R——— had always been a disciplinary problem, aggressive and often antagonistic to his classmates. He gave such clever and reasonable answers that his importance in the classroom was assured. He became much more cooperative in our class activities and his attitude toward work was vastly improved. The following is a typical question and answer:

Question How can I keep my younger brother out of my things?

Answer This has always been a problem. Try to reason with your brother. If this doesn't work, get a padlock.

This proved a "fun" experience as well as an excellent exercise in letter writing.

Comics and Cartoons

We studied the facial expressions of the comic characters. Descriptive paragraphs of such emotions as surprise, disappointment, anger, and happiness were written. Stories of early American exploration were depicted in comic strip style with captions under each picture. Cartoons were used to show the feelings of the colonists in 1776.

With the use of the newspaper, children found more incentives to write. Apt adjectives were chosen for advertisements; further adventures of a character in a news item were written; book reports were made in comic strip style. Throughout the study a vocabulary chart of unusual words was kept.

The *Clark Crier* was published by the entire class. Large pieces (20″ x 28″) of brown wrapping paper were used to mount articles and drawings of the class. Each child served on a committee to produce one section of the *Crier*. The class paper included sections roughly similar to those of the *Courier-Journal*. Section A was the ''national and international'' news of the entire school. Section B (local news) contained news of each classroom. The women's section contained an advice column, *Dear Emo*. The sports section included directions for tinickling. There were comics, advertisements, entertainment features, poetry, and obituaries. After an intensive week of work, the ''Clark Crier'' was placed in the central library. The material was condensed into a smaller size, typed, and duplicated. The copies were sold to other classes.

The children were so enthusiastic about their newspaper that they decided to publish the ***Boston Observer*** of 1776. This included news of battles. editorials concerning the tax on tea, and advertisements of beaver hats, pewter, and candles for sale. In the letters to the editor was one from an unhappy soldier at Valley Forge, who just wanted a taste of good pound cake. Also included was a letter from Paul Revere to Sam Adams. The letter had a P.S.: ''Sam, let's take a few days off from our worries and go fishing.''

Throughout the year there was noticeable growth in mechanical and creative writing. Enthusiasm ran high. Perhaps it was the personal satisfaction which children felt that prompted growth in many areas. Permit me to cite a few examples:

S——— was an intelligent boy but was repeating the grade. He became very interested in creative writing. His reading achievement score improved three years.

R——— had always been a discipline problem. He found a new way to ''shine'' as editor of the local news section. He became much more interested in his school work and a much better citizen.

T——— was very reluctant to write. He became vitally interested in feature articles. In May, 1967, T——— won a prize in a city school essay contest.

Every child in the class was affected by our writing experiences. Slower children and the more creative children all participated. The daily newspaper is a wonderful tool available to every classroom teacher in a creative writing program.

NEW DIMENSIONS:

DEEPENING THE PROGRAM TO TAP SPRINGS OF CREATIVITY

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THE USE OF PRINTS IN THE TEACHING OF ENGLISH

BY: JANE BRATCHER
Teacher,
Leitchfield High School
Leitchfield, Kentucky

Feet were tapping, fingers snapping and no one napping as the tune "Alley Cat" filled the English classroom.

"School was never like this," exclaimed one chubby ninth grader.

"Man, you know it," responded his dark-skinned buddy.

These were typical reactions as the students listened while looking at the print, "The Poor Poet" by Spitzweg. The title of the picture had been covered so that the students would be absolutely free in forming their opinions about the odd-looking character on the bed (?) cot (?) pallet (?)

Pencils began to scratch as ideas came to the thirty eager students. They had been told to write whatever thoughts occurred to them—words, phrases, sentences.

After we had listened to the record twice (by request), I began the discussion.

"What season of the year do you think it is? Why?"

"How many of you keep an open umbrella above your bed?"

"Do you think this fellow has a pet?"

"Is he married?" "Defend your answer."

"I wonder why there is only one boot in the picture?"

"Can you explain those marks on the wall?"

I also asked questions which contained some of the vocabulary words that we had studied recently.

"Let's give the man a *sobriquet.*"

"What *incongruities* do you find in the picture?"

"Do you find some things which are *inexplicable?*"

There was not enough time to hear all that the enthusiastic pupils wanted to say about "Singing Sam," "Professor Pete," "Old Joe," or whoever the character was to them.

The next day the print was discussed for a few minutes and then the students decided that they would like to write a story about "Lonesome Larry."

The usual instructions were given about spelling, punctuation, and cover sheet. But there was a sense of excitement about this assignment. This was not the old tune of "Write a one-page theme about what you did this past summer." There could be no wrong answers to their ideas about "old Joe" because there was no "answer book" this time.

The following day I played an entirely different type of music, "The Swan" by Saint-Saens. A hush came over the room as the students jotted down their thoughts. Now "Charlie" is writing his will. The fingers which formerly beat off-beat rhythms are now counting heirs! It seemed that the combination of slow, quiet music and an old man lying down spelled "dying" to these youngsters. The title of the picture is still unknown to them. Fortunately for my purpose, no one recognized "The Swan."

Now the pupils write about "The Last Day," "Poor Old John," or some other sad subject. I try to help them realize how much each of us is influenced by a change in environment. When the music was spirited and loud, the old fellow was busy. When the music became quiet and sad, he was on his deathbed.

Only after all the stories were handed in did I expose the title "The Poor Poet." A few had imagined him to be a writer or professor since he had a pen in his mouth and there were several books and magazines in the room.

They felt that "Old Charlie" could have been a musician, preacher, doctor, farmer, philosopher, or tramp as easily as he could have been a poet.

Another print which we enjoyed was "I'll Show the Way" by John Pike. I did not play any music with this picture. We went outside the first day—a beautiful autumn morning—because this is an "outdoor" picture.

Again I reinforced vocabulary by questions and statements.

"Notice the *myriad* colors."

"Does this picture have *universality*?"

"Do you think this path is *serpentine*?"

"What *incongruities* do you notice?"

After discussing the picture (this title also was covered at first), the students wrote about it. Imaginations ran from stories about Daniel Boone to the tragedy of forest fires. Again there were no wrong answers possible! Removing the fear of ridicule for incorrect response works wonders with all of us!

A third print, and one which seemed to have few possibilities at first was "Solitude" by Harry Gasser. This time I suggested that a mystery story might be a good idea.

"Is there anyone in the hut?"

"I wonder why the man is alone."

"Is he arriving at or leaving this isolated place?"

In spite of the fact that this picture seemed more challenging than the others, I believe that the best stories were written this time. With fewer tangibles there was a greater play of imagination.

The prints were used at intervals of six or seven weeks. We spent several days with each one, but I think that it was time well spent. The exchange of ideas helped us to know each other better; vocabulary review was less painful; arguments had to be defended; and the wonderful feeling of "my own story" helped to remove some of "Willie's Writing Woes."

CREATIVE EXPRESSION AT THE ELEMENTARY LEVEL—ONE APPROACH

BY RUBY C. BROWN
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Blue Lick Elementary School
Jefferson County Schools

Instruction in language arts involves, or should involve, more than the teaching of reading, writing, spelling, and grammar; but teachers all too often emphasize the "language" portion and ignore the "arts." In addition, because of an awareness of adverse commentary by some secondary teachers and college professors about a lack of proficiency in written expression of our students at all levels, it seemed desirable to explore the feasibility of placing more emphasis on written communication at the elementary level, while continuing to give full measure to the other tool language skills so necessary. Much thought was given to the idea of combining whatever creative ability the teacher might possess with the natural creativeness of the children to give greater meaning and motivation to the learning of language skills, particularly written expression.

This particular fifth year class of high average ability (as measured by P.M.A. scores) initially showed displeasure toward any prospect of written expression, whether in the form of sentence, paragraph, or story; the pupils were equally unhappy with the English textbook and workbook. The repetitious drill on capitalization and punctuation and the stilted, trite sentences and paragraphs set up for exercises in the textbook had little connection with the varied interests of the class.

Recognizing the interrelationships among the language arts and how profoundly each affects written expression and being aware that rich content is essential in order to have something with which to create, the teacher made an effort to enrich all content matter and to stress the importance of language in the communication of knowledge. The fact that skill in language is necessary to pass an added store of knowledge to future generations provoked thought and discussion within the class.

Need for a clear evaluation of the objectives for teaching language communication skills in terms of utilization became more apparent, and it was clearly recognized that regardless of the objectives of the teacher, the pupils must have their own purposes for learning. Obviously, it was time to try a new approach.

In general terms the principal had advised, "Be creative with this class." Results, however, proved the pupils to be more creative than the teacher, who played the minimal role of guide. The primary teacher objective was, of course, to increase communication skills in the English language arts, but these more specific goals were developed:

to create a purpose for and interest in improving language skills;

to correlate and interrelate language communication skills with each other, with content material, and with creativity;

to try to develop in each child a skill in which he might project himself as an individual through written expression;

to develop an awareness that forms of written expression vary according to the different functions they are designed to perform; and,

to develop an appreciation of language as a purveyor of culture.

Some initial research was done by pupil volunteers on such subjects as Picture Writing, Egyptian Writing, the Greek Alphabet, Prehistoric Man and the Printing Press. Also, lists were made of countries speaking the major languages of the world. Using the overhead projector, the teacher endeavored to show, by using lines from Chaucer, some of the great changes that have evolved in English. The pupils had fun making an effort to read the lines. The class discussed words (usually from TV sources) which differ in English and American pronunciation and in regional accents.

The creative writing unit was begun by selecting a previously real story from the basal reader and dividing it into the classic story components:

Discovery: introduction, setting, and mood which make the story possible;

Complication: the story up to the turning point of action;

Crisis or Peripety: the event which is the turning point, which makes resolution of the complication possible; and,

Resolution: the complication no longer exists and the reader is released from suspense.

The terminology above was used and exact definitions and word analysis required the use of dictionary and phonics skills. With some guidance, the parts of the selected story were isolated, and the pupils could easily understand that the organization and continuity of the story depended on the relationship of each part to the others.

Another story was selected which had not previously been read and was introduced and taught in a regular reading lesson up to the turning point; the class was asked to make up a resolution. Although the result was lacking somewhat in credulity, the experience was satisfactory as a class effort and there seemed to be an understanding of the necessity of clear language to express an idea. Later, each child created his own ending to a story which was begun in the same way, and there was much competition for a turn to read the result for analysis by the class. At this point, clear expression of ideas was the focal point and accuracy of structure, capitalization, punctuation, and spelling was not stressed.

As the class progressed, emphasis was on selecting descriptive words, using different kinds of sentences for variety, and combining small sentences to make compound or complex structures, slowly working into the less interesting but important phase of correct language usage, punctuation, spelling, and consistency (case, number, person, and tense).

At the request of the class, each child wrote an entirely original story, and there was almost no reluctance to submit the result to the class for analysis. The boys were as anxious as the girls, and the subject matter reflected their interests in science-fiction, space travel, and cars. The stories were far from sophisticated but showed progress in expression of ideas as well as structure and language usage.

Stories were exchanged for correction of punctuation and sentence structure, and the teacher was able to illustrate many points, using sentences and paragraphs which had been questioned from the stories as a substitute for textbook or workbook exercises. Pupils were encouraged to use the textbooks as tools to prove the corrections they suggested, and the concepts prescribed in the curriculum were covered more or less painlessly.

Parallel to the story writing, work was done on note-taking form, letter writing, and research expository writing. Emphasis was placed on the varying forms for different purposes. A surprise ''open-note'' test demonstrated the advantages of good note-taking and, thereafter, note-taking from TV lectures improved. Incidentally, so did listening.

In the Jefferson County School System all intermediate levels do a major research paper and research skills are taught early, but less stress has been placed on communication and interpretation of the results. Creative thinking about the facts learned was encouraged in this class in open discussion of the topics chosen. Social problems were discussed openly and frankly, and "What if" questions led to some real insight into and awareness of cause and effect relationships. Encyclopedia copying was not acceptable and, with few exceptions, the papers were well-written. A few were outstanding. Some sixth year teachers expressed a desire to have the papers preserved for later comparison of progress.

Poetry was not neglected, for poetic form was discovered through oral reading by the teacher and pupils. Various kinds of poems were introduced, rhyming schemes were observed, and meters were clapped with appropriate accents. The children enjoyed limericks and were inspired to write many of their own about each other, content subjects, and nonsense. Illustrated limericks were popular and some very creative and fairly good results were obtained.

Some outcomes were charted by the teacher, such as:

- ✓ growth in proficiency of word use;
- ✓ expansion of vocabulary in both oral and written expression;
- ✓ gain in interest in recreational reading by reluctant readers;
- ✓ improvement in form and content of expository writing;
- ✓ self-correction in oral expression;
- ✓ gain in understanding of the need for rules and exercises in English;
- ✓ healthy acceptance of constructive criticism of pupils' work;
- ✓ improvement in reading comprehension, possibly because of the alertness for story form in addition to content;
- ✓ improvement in TV listening and note-taking;
- ✓ tremendous gain in critical, logical, and creative thinking—*the most significant outcome in the opinion of the teacher;*
- ✓ greater appreciation of our language and culture; and,
- ✓ some evidence of release of tension through creative expression.

It should be added that the teacher grew in knowledge of the capabilities of the children as well as in her own capability to reach desired objectives in a creative way. Insight was gained into the personalities of the children, and problems which might not have been suspected were brought out in fictitious presentations which sent the teacher to the cumulative folders for information and notation.

Perhaps a less capable class may not show such obvious results, but any class can benefit from creative expression—many pupils may have capabilities not previously expected. Long range outcomes cannot be evaluated, but is is hoped that our secondary friends will reap benefits from this program as the pupils, hopefully, continue in interests and skills which will be ever more meaningful to them and to society.

CREATIVITY IN NINTH GRADE ENGLISH

BY HELEN HUNT
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Butler County High School
Morgantown, Kentucky

Last year was the first time that English teachers of the Butler County High School were given permission to integrate English and Literature. This change offered a greater opportunity for unit planning or teaching. Since much has been said recently about creativeness, a unit on poetry was planned with this in mind. The English text was used as a background for the students. The materials of this unit were introduced by the inductive method. The students learned the principles and an appreciation of poetry by experiencing poetry before attempting to create it.

First of all, students were taught to respond to language, then to rhythm, and then to learn something about the form of verse. At all times the motive was to produce an inspiration for poetry rather than to evaluate academically.

Students learned that words have beauty or force as well as meaning. The literature book furnished examples of poetry which helped to satisfy the prose-bound students in class. Students were encouraged to read poetry aloud for sound effects.

Space does not permit going into details about the unit; therefore only the creative exercises are given. To arouse the creativeness in the students, a number of pictures (14), many from magazines, were placed on the chalk board for student viewing. Students were then asked to select at least one picture, then to write a poem expressing their feelings about the picture. Those students who could type or get someone to do the typing for them displayed their work on the bulletin board. Many had a feeling that they were well on their way to becoming a "poet."

Conversely, a mimeographed copy of "After Apple Picking" by Robert Frost was given to each student. From this they were asked to make a drawing or sketch of their interpretation of the poem. This, too, created interest among the students and showed the creative ability of many. This work was also displayed.

Incidentally, this proved to be interesting to the teacher as well as the students.

NEW DIMENSIONS:

RAISING THE CEILINGS TO ACCOMMODATE TIP-TOE LEARNING

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THE PLAY IS STILL THE THING

BY C. C. KINNISON
Chairman, English Department
Fairdale High School
Jefferson County Schools

Having developed three different programs of dramatics in both Ohio and Kentucky and having directed some thirty plays in the last dozen years, I have at one time or another faced most of the common, and many of the not so common, problems that beset the average director of dramatics, whether it be on the high school, college, or little theatre level, all of which I have served in one capacity or another. It is often said that the toughest thing to do is to talk teenagers out of marriage. Certainly, the second toughest problem must be to convince these same teenagers that they are capable of a better than average dramatic performance.

Aside from the teenager, we deal with two other elements—the parent who thinks his child can do no wrong as a performer and the average viewer who very honestly, although incorrectly, supposes that nothing much is to be expected from the typical high school performer. To say that all high school productions are weak is to presuppose that all students have the same type training, the same enthusiasm, the same purpose, and the same attitude toward the production involved. The philosophy that "the play's the thing" is perhaps the strongest argument against this stereotyped attitude. I have always operated on the principle that the play itself must be treated with dignity so that the play in return will reflect the very best that the author has to offer and thus flatter the performer.

Conditions being what they are in most high schools, we can say that a great degree of dedication is needed to launch the program in the first place and a great deal more to sustain it to opening night. It is certainly a most thankless job in respect to remuneration and appreciation, and it is seldom that anyone (except another director) can appreciate what really has gone into a show. There are, of course, moments that bring satisfaction, but, generally speaking, those who have spent years working in this area have done so out of a love for the art. This love is of primary importance in the continuance of the program, and to lose it is to destroy the project.

I speak from experience when I say that there is no end to which a high school drama program can develop. My high school is located in a very low socio-economic area, which is a most unlikely community for drama appreciation. In spite of this, our program has grown to such proportions that we have performed on the stages of the Brown Theatre in Louisville and the outdoor Iroquois Amphitheater. Both are professional theatres, each requiring a psychological as well as a physical adaptation on the part of the student to his surroundings. My students were able to make these adjustments for one reason: they had been trained to treat every production, every performance, every role with all the decorum of a Broadway opening. We insist that "there are no small parts, only small people" and that every performer deliver his lines, or line as the case may be, as though it were the last word he would ever deliver.

Before each play is cast, many hours of preparation are necessary. No director who is trying to build a stable drama program can honestly say that he casts strictly from the point of tryouts, for this director would be less than wise to pick a play if he were not sure he could cast it well. There is no need to make a big point of this fact, for it could discourage some potentially excellent performer who might otherwise come to casting. This we must not do! I could not count the times I have cast a lead from among the "dark horses." This same director must always be on his toes and never miss a chance to grab up some talent which might be observed in study hall, in the lunch room, in a busy hall, or in classroom recitation.

The average sized high school will afford the necessary talent if one knows where to look. Because this is true, there is no reason why a good challenging play should not be picked, thus avoiding the common, humdrum, unimaginative productions so often given. A strong vehicle has two advantages: it is a challenge to both cast and director and it can be made worthy of the admission charged. It is a crime to ask school patrons to purchase tickets for what is sometimes presented. No school should try to avoid paying royalties, for it is an economic fact that your return will reflect your investment. Any production worth 90 hours of your time is worth the royalty cost. I say 90 hours because I work on the basis of 30 three-hour rehearsals. This is what the professionals use and amateurs cannot be expected to do a good job in less time than pros.

The old axiom that "he who tooteth not his horn, his horn shall not be tooted" is especially applicable to a drama program. I have watched our program gain column after column of newspaper coverage because it had something new and fresh to offer. This publicity brought attention from a variety of sources, and thus opened the doors to our performances in professional theatres. It takes a great deal of nerve at times to hound the newspaper reporters as one must in a fledgling program, but it pays off in a most remarkable way.

The dramatic program is important to all areas of the high school because it reflects every age group and offers something for all people. Everyone has a little greasepaint in his blood and, if approached in a proper fashion, almost every student can find some interest. As in anything else, you will only rarely find a true talent, but along the way there will be many hopefuls and many dedicated individuals. The drama program should definitely be open to all age groups, but if drama classes are offered, they should begin with the older students and work down. I strongly urge that the archaic phrases Junior Play and Senior Play be stricken from all accounts and that fall and spring productions be substituted.

Many schools still perform two plays—one cast of junior students and another of senior students. This is fine if your only desire is to crowd the stage with students with no thought to the dramatic excellence of the performance. In the past this has too often been the case. The weaknesses here are simple—a good senior can only be used once and a good freshman or sophomore must be overlooked altogether. The program itself is only as strong as the students' enthusiasm, and the farther down the line the enthusiasm runs, the better off you are. (A good backlog of talent never hurts either.) This youthful dedication will begin to pay off when you find yourself faced with a shortage of lights, flats, make-up, and/or initial financing. It is amazing how these young people can supply the needed equipment when other sources fail. I have had footlights made of large tin cans, flats made of burlap, sound equipment and flood lights donated, costumes made by interested students and mothers, and, on a few occasions, materials donated and sets partially constructed by fathers. However, this adult help only comes after student enthusiasm has been sparked.

My final bit of advice is that a director be his own man; that he realize he alone must be responsible for everything and that the relegation of authority does not relieve him of responsibility. Furthermore, in a production requiring two or more departments, there is always a risk of friction between teachers; therefore, there should be clearly defined margins of authority. These methods have worked for me, and I believe they could become guidelines for any program. It is my earnest conviction that the dedicated director must be almost a dictator. If this can be done with finesse, all the better, but he must run his own show.

LEARNING TO ENJOY ENGLISH

BY MARJORIE WILSON
Teacher,
Nicholas County Elementary School
Carlisle, Kentucky

"My sixth grade English helped me through high school and college." The young teacher who so described the result of her sixth-grade also stated the goal of our program. We hope that while learning the fundamentals of the English language, young students will enjoy their learning experience and that their involvement with and enjoyment of the subject will encourage them to realize the importance of language usage both in and out of the classroom.

To help our students enjoy their work, we placed them in heterogeneous groups for home rooms and homogeneous groups for classroom work. As the students mix to better understand the total process of education in our school, so each teacher (in fourth, fifth, and sixth grades) teaches in two fields. We think that the assignment of two areas increases the teacher's awareness of each child's entire program of study and that a mixed assignment is a good basis for the co-ordination of two fields of study to follow the children's interest. Since each sixth-grade child attends a 90-minute language arts class and a 45-minute period dealing with social studies each day, a flexible coordination of the studies of language and culture is not only interesting for the student but is also necessary for the teacher.

In planning our program we have proved true the statement that valuable things often come in small packages, since our study of English revolved around the weekly news film service from the Visual Education Service. The news films provided incentive for a Current Events bulletin board which the children kept up to date, and their work on the bulletin board sparked their interest in a class newspaper. Each student participated in the class effort. In preparing their contributions, the young journalists were exposed to the demands of editorial writing, interviewing, and the spacing of items. The students became more interested in reading news items outside the classroom, and their increased interest in current events and foreign countries helped them enjoy learning to write to pen pals in the countries about which they had been reading. Their awakening interest also led them back to the news films in search of topics for oral and written reports. The children found the research for their reports fascinating. They began the valuable practices of note-taking, outlining, and making bibliographies. The school librarian presented a series of ten lessons concerning effective use of the library. In preparing their reports the students found an interesting way to exercise their study of sentence structure.

In teaching the actual structure of language to our students we found that one picture is indeed worth a thousand words, in furthering both the child's understanding and his retention. Using materials purchased with Title I and Title II (ESEA) funds we established an English resource center for the school. The film-strips, transparencies, and records from the center are invaluable, as they provide the teacher with well-organized and easily understood methods of holding the children's interest while teaching the fundamentals of practical English.

From the study of these fundamentals the children progressed to creative projects in which we were able to co-ordinate language arts and social studies. When the children studied myths in history, they wrote modern myths in English class. The students' enthusiasm for studying castle life during the Medieval Period resulted in the composition of creative stories and poems about the ladies, lords, and knights of the castle.

Creative activity in the understanding of language itself excited our students as they learned to appreciate the unlimited flexibility and beauty of words as they are used in poetry. Each child composed a poetry booklet, in which he copied and illustrated poems of his choice and in which he included at least one original poem. The children were introduced to the language of poetry not only for themselves; they wanted to share what they had learned. The reading of her delightful poem ''Smiles'' by a member of our class at the school's annual May Day Festival was a happy climax to our year of learning to appreciate and enjoy the English language.

AN EXPERIMENTAL PRACTICE IN COMPOSITION WRITING

BY SARAH STEPHENS
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Bourbon County High School
Paris, Kentucky

In April of 1965, a group of English teachers from Bourbon County High School visited Northwestern University to obtain information concerning our curriculum guide. While there, we talked with Dr. Douglas, who suggested a new approach to the teaching of composition to high school students. The method he suggested has been changed and adapted to our particular situation; however, it can be used in various situations in any school system. We feel that this method is effective in that it stresses quality in writing, not quantity. If quality is stressed, the student will realize his strengths and weaknesses. In addition to helping the student realize his strengths, it also offers him a chance for accomplishment, whether he be of slow, average, or superior intelligence.

The method also has excellent carry-over qualities from one year to the next, providing all teachers use it. While increasing the student's individuality in writing, this procedure also encourages organization, which is important in any type of writing and indispensable in any form of theme or paper.

METHOD OF PRESENTATION OF THE PROGRAM

1st Step—1st Day—Choosing a topic

Spend an entire class period discussing topics. This is important—for, if a student is to be able to adjust to the program, he must understand how to choose a topic of relative importance to him. The topic can be related to a literature assignment with which he can identify or to a unit that has just been completed or to something of particular interest to the student. Particularly stress *limiting* the subject so it won't be too general. This can be presented to the student in the following manner:

> Put a sample topic on the board—As you are doing this, stress limitation of subject and organization—

SAMPLE TOPIC

What I Fear Most
  A. Animals
  B. Subjects in School
  C. People

Have students divide this topic into three things they fear most, listing these things in the order in which they want them to appear in their paper. # A will represent the 1st paragraph of the paper—# B the 2nd paragraph ....

Assignment for next day: Choose a topic of their own—Have students divide their topic into *3* parts or more, depending upon how long you want their themes to be. Samples of students' work will be put on the board the next day.

2nd Day—

Put topics (divided) on board—Check all other topics that were not put on the board. If a student is having trouble with his topic, help him individually. Everyone should have a topic and have it divided before going on to the next process, which is the breaking down of each division.

PUT THE FOLLOWING ON THE BOARD—

What I Fear Most
  A. Animals
    1. Fear of snakes
    2. Fear of dogs
    3. Fear of insects

After these things have been listed, have students arrange them in the order of presentation within the paragraph. (What do you want to talk about first, second, third, etc.?)

  B. ________________
    ____
    ____
  C. ________________
    ____
    ____

Follow the same procedure for each paragraph.

This completes the first step in organized writing—The student now has his outline completed *before* he even begins to write the paper—After each outline is completed, the third day is spent in working on introductory paragraphs.

3rd Day—HOW TO WRITE AN INTRODUCTION

1. Discuss first sentence of an introduction—This sentence must be original, must catch the reader's eye, and must be *concerned with the main idea of the paper.*

2. Discuss the next two sentences of the introduction. These should be two personal statements—to add some of the student's personality to the introduction.

3. Included in the third part of the introduction is an explanation of the main division of the paper. Mention each of the three main divisions listed at first.

ASSIGNMENT: **Write an introduction**

4th Day—Check introductions—Put some on board—correct them—correct papers not on board (mechanical errors included).

5th Day—

Introductions are put away if they are correct—If they are not, (the students keep doing them over until they are correct. Then discussion of paragraph # 1 should begin—

Have students take out their outlines. In writing the first paragraph, they should follow # A of their outline. Paragraph writing should have been covered in class prior to this assignment; however, it would be beneficial to have a review here of divisions of a paragraph and a discussion of carrying through of the main points listed under # A of the outline. Discuss and stress different methods of paragraph development: cause and effect, example, repetition, etc. Also, the clincher sentence and transition within the paragraph should be discussed. Students then should begin writing their first paragraph. After this is written, it is to be checked until it is correct; and this process is repeated for the 2nd and 3rd paragraphs or whatever number the student may have to write.

After these paragraphs are written and corrected, a concluding paragraph should be written, discussed, and checked.

Then students should put all their paragraphs together (introduction, 1st, 2nd, 3rd and conclusion) in theme form. This is important in order to discuss transition. Any grammar book has a list of the various transition words. Also, stress other types of transition *between the paragraphs* (carry over of words from one paragraph to the next and transition by thought). Work for a day or two in class on transition.

Give students a few days to re-write their papers before handing them in.

This is an excellent method for the teaching of writing. For the slow student it takes the place of a detailed research paper. If the method is used at the beginning of the school year, it will prove invaluable for further work in writing for the rest of the year. Each time the method is repeated, it is easier for the student as well as the teacher, and writing should improve with each assignment.

IMPROVING VERBAL INTERACTION IN A FIFTH GRADE

BY ANGELA RUTTLE
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Prestonia Elementary School
Jefferson County Schools

How difficult it is for us to communicate with one another! How many misunderstandings arise because of ineffective human communication? The child learns to speak English at an early age; yet there are many fifth grade pupils who cannot express themselves clearly and adequately.

If pupils are to learn to speak well, to communicate effectively with one another, they must have the opportunity to develop and to practice these skills in a classroom situation under the leadership of a teacher who is willing to learn new skills and ways of improving oral expression.

Vocal communication in the classroom has been traditionally teacher-initiated. A noisy classroom where pupils talk to one another and to the teacher is sometimes frowned upon. Seating arrangements are frequently designed to discourage verbal communication. Eventually, however, pupils who have little opportunity to engage in worthwhile verbal interaction will be unable to formulate clear sentences and will join the ever increasing number of verbal illiterates in this country.

The teacher must provide or permit opportunities for discussion —after the silent reading lesson, during a review of social studies concepts, as an evaluation of a pupil's written composition, or just as a session about those daily "happenings" which occur in every school community. A language arts program which omits or slights oral expression in the form of verbal interaction is failing to meet the need of today's child. The important point is that pupils are exchanging ideas and carrying on conversations under the direction of a teacher who encourages, praises, clarifies, or when necessary, criticizes or ends the discussion.

The incentive to try to improve verbal interaction came from a study of the work done by Edmund Amidon, Elizabeth Hunter, and Ned A. Flanders. An analysis of almost any classroom will show too much teacher-talk and not enough pupil-to-pupil talk—of the right kind!

An easy step toward improvement is to start with a small reading group arranged so that they can direct questions and answers to one another. After the silent reading and an analysis of word meaning, the pupils prepare one or two questions concerning the story and the new vocabulary. If pupils use the new vocabulary in both questions and answers the teacher is able to check instantly on the pupils' understanding of the material.

Before any discussion can begin, the pupils must have time to read and think about what they are going to say. Thinking is tied uncompromisingly to talking. This is too often neglected in the elementary school. If the discussion fails to produce an effective line of communication, it may be that pupils need more facts or experiences and are not yet ready to discuss a particular topic. The teacher should not be discouraged if at first the pupils have difficulty formulating questions, answers, and clear definitions. Effective thinking and verbal interaction take time to develop. As the weeks go by, the pupils will attain a surprising degree of maturity and independence in their group discussions and this will aid them in all areas of self-expression.

A tape recorder is valuable in evaluating the pupils' growths but, if a teacher cannot record the exchange of ideas, she can take time at the end of the day to reflect on the day's activities and to make note of the pupils who need help. Equally important, the teacher needs to reflect on ways to improve her own directions, questions, and responses.

Improved verbal interaction teaches pupils to state ideas clearly, enunciate carefully, listen attentively, evaluate quickly, and participate fairly. The timid child gets a chance to express himself while the aggressive child learns to control himself.

Giving the pupils more freedom of expression does not diminish the importance of the teacher as the leader who persuades, influences, and controls the class.